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THE TRUE CRITICISM

EDWARD FULLER

In taking me to task for preferring the old school of criticism to the new, I think that my friend Mr. William Archer unconsciously misstates his own position as well as mine. I have had the pleasure of reading a good many articles from his pen which Mr. Howells—with whom Mr. Archer says he is proud to rank himself—would probably repudiate. In other words, I am inclined to believe that neither of us carry admiration of one school so far as to forbid appreciation of the other. Mr. Archer is a Radical in art as I am a Conservative; and yet I am sure that we can often meet on common ground as Tory Democrats. And if he will read between the lines of my previous article ("The New Criticism") half as much as he accuses me of reading between the lines of Mr. Howells's article in *Harper's*, perhaps he will see that his position and mine are not diametrically opposite after all.

Let me, too, clear the ground by saying that I think that Mr. Archer has inadvertently attributed to me a theory which I never intended to propound. Very possibly I have a clumsy way of expressing myself. But the issue, as I conceive it, is not that of the Complex Play *versus* the Simple Play; it is rather that of the Orderly *versus* the Chaotic. Whether the plot shall be complex or simple is a matter which the dramatist must decide in accordance with his artistic intention or his artistic temperament. To try to construct a play without any plot at all is to leave your animal without a backbone. And yet the issue is not one of Plot or No Plot, for we have Ibsen, one of the conspicuous representatives of the new art, to confront us, as Mr. Archer points out, with very well devised plots indeed. Mr. Archer wishes to eliminate Ibsen, it is true, as irrelevant; but that is perhaps because he has misunderstood my position; and therefore, in continuing the discussion, I shall beg leave to keep Ibsen well to the fore. I am willing to admit as heartily as Mr. Archer can wish that Ibsen is often very careful of his plots, and I, for one, consider it a distinct merit in him. But what then? The Complex Play may be chaotic; indeed, unless its writer is a skilful artist it is tolerably sure to be. On the other hand, the Simple Play may be as orderly as you please. Many of the French plays in one or two acts are simplicity itself—La Joie Fait Peur occurs to me as a case in point; and although so brilliant an example of the French school of comedy as Le Gendre de M. Poirier is in four acts, the story of it could be given, as Hamlet gave the story of his father's murder, in some dozen or twenty lines. I shall return to Augier presently as the supreme master of modern times in this school. I do not know if Mr. Archer estimates him as highly as I do; but I observe that, although I referred to him in my former article as best representing the dramatic principle for which the critics of the old school contend, Mr. Archer ignores him for Scribe and Meilhac. Now both these writers are admirable in their way, but their work does not seem to me to be the crown and flower of French dramatic art. Not a few of their plays show how *technique* can be carried to excess; and excess is never artistic. I have never argued in favor of the monstrous proposition that *technique* is an end and not a means.

Before I go any further, however, in attempting to draw the distinction between the old art and the new and to state what, in my opinion, the true attitude of criticism towards both schools should be, let me clear the ground still further by answering one or two of Mr. Archer's objections to my former statement of the case. If Mr. Archer will take the pains to read again what I then said, he will find that I did not bracket together Ibsen and Tolstoi. Indeed, I know less of Tolstoi as a playwright than Mr. Archer does. My only reference to him was to compare him with Thackeray, as I compared Ibsen with Augier—each the representative in his particular field of labor of the new art. As it was the drama, not the novel, that I was discussing, the allusion may have been an unfortunate one; if I gave the impression that Tolstoi and Ibsen were one and the same to me, it certainly was. Again, Mr. Archer says that these two, with Mr. James A. Herne, make an "oddly-assorted trio." They do, indeed; and yet all these are manifestations on different lines of the principle which Mr. Howells lays down. I say Mr. Howells rather than Mr. Archer, because the issue as Mr. Howells states it and the issue as Mr. Archer states it are two distinct things. Mr. Howells says that we must put away the old, since the new supplants it altogether. Mr. Archer, if I understand him aright, says that however much we may admire the old we must welcome the new. On this point I agree absolutely with Mr. Archer, but at the same time I argue that the new has so far been most effectual when it has most resembled the old, and that in art, as in other branches of human endeavor, the new is most valuable when it is a development of the fundamental principles of the old. What I object to especially is the assumption that the whole artistic decalogue is comprised in the eccentric ideas of Mr. Howells.

This brings me to the second point in my defence. Mr. Archer thinks that, so far as Mr. Howells is concerned, I do not comport myself "with all the grace and ease that might be desired." To this charge I can only say, *Mea culpa!* But Mr. Archer himself half excuses me by saying that Mr. Howells "seems to have a fatal mode of rubbing people the wrong way." The trouble is that Mr. Howells's critical mood is one of arrogance; he does not so much attempt to controvert the arguments of those who disagree with him as to read them out of court altogether. If they are rude to him it may be because he has set them the example. Now not the least among the qualifications for his office which the critic should desire to possess are toleration and moderation. I own with contrition that so far as Mr. Howells is concerned I find it hard to be either tolerant or moderate. Perhaps one reason for this may be the fact that when Mr. Howells assumes that the true criticism was unknown before his day he becomes peculiarly offensive. Few men can take this sort of thing with the unfailing good temper characteristic of Mr. Lang, whom, as that lively writer himself admits, Mr. Howells is always hitting; most of us—to our shame be it said, Mr. Archer would observe—meet the attack more in the spirit of the *Saturday Review*.

The acrid contempt of Mr. Howells's onslaught on dramatic critics in general seems to me almost to excuse a retort in kind. Mr. Archer is inclined to sympathize with Mr. Howells's opinions on this point; and he thinks that "the judicious as well as the dignified course is to own up." I am sorry that I can not agree with him. Whatever the faults in our dramatic criticism may be—and I assure Mr. Archer that here in America it often falls beneath contempt—there is neither reason nor justice in condemning it with one undiscriminating execration. There are writers—I could name a dozen or so, were not making distinctions confessedly invidious—who have forgotten more about the drama in a day than Mr. Howells ever learned in a year. Mr. Lang is quite right when he says that Mr. Howells does not draw the line between criticism and reviewing. With the ordinary "notice" which appears in our daily or weekly journals I am as much inclined as anyone can be to deal severely. As a rule it deserves all the epithets which Mr. Howells heaps upon criticism in general. But if Mr. Howells himself had been more fully imbued with the critical temper he would perhaps have admitted that in "the large body of gentlemen trained to a profound misconception of their office" there may be individual white sheep. That would have been as charitable as it is to suppose that there are other subjects upon which Mr. Howells is better informed than he is upon dramatic criticism. Of course I recognize, as Mr. Archer does, and regret as sincerely as he can, the narrowing tendency which any line of special work is apt to develop, but I contend that with the best and most conscientious critics it is only a tendency, not a confirmed mental habit. If Mr. Archer will allow me to say so, I do not find it in his own writings.

But this is enough, and more than enough, of the personal side of the discussion. Mr. Archer puts the issue very well when he asks these questions: "What is the essential element of drama? Is it the telling of a story after a certain established method which has been found by long experience to answer to the mental requirements of an average audience? Or is it the mere scenic presentment of passages from real life?" I should like first to ask Mr. Archer what he means by the "average audience" and "real life"? Does he think that Le Gendre de M. Poirier appeals to a lower order of intellect than A Doll's House does? Is the character of Poirier any less real than that of Nora? Is the scene in which Poirier confesses his aristocratic aspirations to Gaston any less intimate a study of human nature than that in which Helmer reveals to his wife the essentially brutal selfishness of his disposition? Of one thing there can be no doubt: Augier was too fine an artist to have committed the error which Ibsen commits in ending his play in a long moral discourse from Nora's lips. If Ibsen is so far a devotee of the old art as to be careful of his plots, he is at least a devotee of the new in his disregard of dramatic unity. His plays, with one or two exceptions, go to pieces, so to speak, quite like Mr. Howells's novels. This, I suppose, is what the new criticism would call "real life." But is it real? Is it not the province of art to idealize? If that is a bad painting which copies nature exactly, why is not that a bad play which takes the bare facts of life without endeavoring to bring them into any sort of coherency? I do not put these questions, be it understood, as applying absolutely to the work of Ibsen; I have written of him elsewhere, that he is too much an artist to carry out his didactic theories consistently. But the tendency to fall into this false realism exists clearly enough in Ibsen; and in the particular favorites of Mr. Howells it is a distinctive note.

"Should the dramatist look primarily to action, letting character take its chance?" asks Mr. Archer. "Or primarily to character, letting action look after itself?" Mr. Archer assumes that there is a dilemma where no dilemma exists. It is impossible to answer either question with a direct negative or a direct affirmative. The problem which the dramatist has to consider is not so simple a one. Character and circumstance act and react on each other; the division of the responsibility for the result upon mankind is one of the most difficult processes in all art. It is easy enough to agree with Mr. Archer that "character is a more important factor than incident"; but surely that is no reason for thinking that incident has so little importance that it can be indefinitely reduced without injury to the play. Water is two parts hydrogen to one part oxygen; but hydrogen alone is not water. The two parts of King Henry IV., which Mr. Archer thinks would shock my sense of form if they were produced as new plays, contain an abundance of very lively intrigue, although the carrying along of two entirely distinct threads of interest is an expedient certainly not to be recommended and one which in the hands of a lesser genius than Shakespeare might have been badly bungled. But I still stand by my statement that sketches of character do not make a good play. Although possibly I might change my mind if I had seen Paris Fin de Siècle, nothing in the pieces which Mr. Howells has singled out for admiration has yet led me to do so. But as I have already said that a critic should be tolerant and moderate, I am willing to place myself on record as open to conviction. The "mechanical element of intrigue," as Mr. Archer calls it, is surely no good thing in itself; and I will welcome as cordially as he its elimination, so far as possible, from the thoughtful drama. But I fancy that he and I might differ in defining this mechanical element. Of course in the melodrama and to a degree in the farce—the most characteristic manifestations of the average drama to-day in England and America—the entire construction is largely a problem of mechanism, but this sort of stage-craft is hardly worth admitting into the discussion. The mechanical element to which Mr. Archer refers is doubtless the French method from Scribe to Meilhac—a method which has been carried to excess, no doubt, but which, used in moderation, is still, as I contend, the essential basis of our best modern comedy. I say nothing of tragedy, because tragedy is going out of fashion and only survives in "revivals" of our older dramatists. In the hands of living writers it runs to melodrama or to pathos.

Mr. Archer implies that I think that "the last word of dramatic development has been spoken in Paris." I had hoped that he would give me credit for more breadth of view. The last word in any art is never spoken. Let us have all the illumination, from whatever source, that we can get; but let us not make the mistake of supposing that the new lights will outshine the old. The world—I say it once more with emphasis—has not got beyond Shakespeare yet: it has developed in new directions, it is not the same world that it was three centuries ago at Stratford-on-Avon and yet it comes back again and again to renew those memories which it never can outgrow.

The whole subject of the old art and the new has not yet, I dare say, reached a point in the discussion at which either the old criticism or the new can express itself with perfect clearness or accuracy. I know that for my part I have left so many things badly put, or even not put at all, that it will be comparatively easy to impeach the logic of my argument. But the thing which I wish most to say is this—that a new art, if we are ever to have one, must be a development of the old, that progress is one of the essential conditions of life, and yet that, if it is to be permanent, we must make haste slowly; that the drama of the future will be no "invention," no extraneous importation from France, or from Norway either, but a natural growth for which the best models, whether French or Norwegian, shall serve as foundation; and that, whatever changes in taste are to come, there can hardly ever be a time when what are now the great names of dramatic literature will fail to delight and instruct thousands. In other words, there can be no such thing as a new art, in the sense of one supplanting that art the essential elements of which have endured through centuries already. But it will be the duty of the true criticism to strike a juster key-note than perhaps any one has struck already.

NEXT WEEK:

THAT AMERICAN DRAMATIST.

By GEORGE EDGAR MONTGOMERY.

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New Bedford, Mass., Evening Standard.

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The army of the unacted have not been slow to awaken to the existence of the new company. They are already on the alert and manuscript plays are pouring into Mr. Shanks' office. A careful examination of each work is held forth as one of the inducements to submit dramas.

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THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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HARRISON GREY FISKE.
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NEW YORK - - OCTOBER 11, 1890

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—Paul Jones, 8 P. M.
BIJOU THEATRE—The City Directory, 8 P. M.
CASINO—Mme. Sans Gêne, 8:15 P. M.
FOURTEENTH ST. THEATRE—Blue Jeans, 8 P. M.
FIFTH AVENUE THEATRE—The Editor, 8 P. M.
GRAND OPERA HOUSE—Primrose and West, 8 P. M.
H. R. JACOBS' THEATRE—Faust Rossini, 8 P. M.
KOSTER AND BIAL'S—Variety and Carmencita, 8 P. M.
LYCEUM THEATRE—Master of Woodbarrow, 8:15 P. M.
NEW PARK—A Parlor Match, 8:15 P. M.
PEOPLE'S THEATRE—Effie Ellsler, 8 P. M.
PROCTOR'S THEATRE—All the Comforts of Home, 8 P. M.
STAR THEATRE—The Shaughraun, 8 P. M.
STANDARD THEATRE—The Whirlwind, 8 P. M.
TONY PASTOR'S THEATRE—Variety, 8 P. M.
WINDSOR THEATRE—My Aunt Bridget, 8 P. M.

AGAIN THE ALDERMANIC FAD.

THE aldermanic fad for interference with theatres has traveled West as far as Milwaukee. It is a popular fad, offering splendid opportunities for an alderman to show his political importance in a truly despotic fashion; likewise to reveal his fertility in devising public revenges for private wrongs of the nature sometimes suffered at the hands of those venturesome theatre managers who fail to do homage to the majesty of the king of the ward. There is no enmity so ruthless as the enmity of ye official deadhead.

The two theatrical ordinances now engaging the deliberations of the Milwaukee city council suggest reflection. One requires from every theatre an annual license fee of five hundred dollars. The other is intended to make it unlawful "to post within the corporate limits of the city of Milwaukee any handbill, poster, advertisement or notice of any public entertainment wherein any person shall be represented as holding or using any revolver or other deadly weapon."

The first ordinance is a manifest injustice to the managers of Milwaukee. Why they should be compelled to pay the same exorbitant fee that is exacted in the city of New York—a larger sum, we believe, than is charged for a theatre license anywhere else in the United States—does not appear.

The principle on which theatre licenses are issued is not that of a tax for revenue, but that of a means for municipal control. Theatres are not thus taxed for the same object as saloons; there is no implication therein that theatres are an evil which must be kept within stated bounds by the exaction of such a considerable tribute as shall prohibit its increase. The license is devised solely to the end that it may, upon occasion, be revoked, thereby making the theatre manager directly amenable to the severest penalty in the event of non-compliance with the terms of the ordinances regulating places of amusement.

On any other ground it would be as nonsensical to compel managers to take out licenses for theatres as it would be to require a license fee from the Mercantile Library or the Academy of Design. Nearly every city in this country imposes merely a nominal license fee, because nearly every city regards the relations of theatres to the municipality in their true light.

So much for ordinance number one. Number two strikes us as being either a piece of aldermanic levity or a piece of aldermanic mercy, with the probabilities strongly in favor of the latter supposition. It is on a par with the Philadelphia regulation that forbids the exhibition of pictures of women in burlesque or society costumes, and with the Brooklyn School Board's immoral view of Longfellow's poetry.

The object of an ordinance prohibiting the display of any poster representing the holding or using of "any revolver or other deadly weapon" is misty. The lithographic pistol, the chromatic cannon or the one-color dagger is not likely to do much damage. It has never produced sanguinary results; it has never depopulated any law-abiding community.

If, however, the objection lies in the belief that these pictorial representations suggest criminal thoughts—that the Milwaukee citizen, like Macbeth, is likely to be lured on by these false creations to deeds of violence and blood—it is equally unfounded. They may have nerved a few ambitious juveniles of tender age and vivid imagination to arm themselves and seek the deadly grizzly and the treacherous redskin outside the corporate limits of Milwaukee, but we do not think that their ravages have extended beyond that romantic point.

We cannot help thinking that the city council of Milwaukee has been looking upon the celebrated Milwaukee beverage when it was brown.

MANY DAYS AFTER THE FAIR.

SIX weeks ago THE MIRROR published the opinion of the United States Circuit Court in Ohio, that party-rates were lawful, and it was similarly announced in nearly every newspaper in the land.

But the enterprising *Herald* discovered this decision only last Sunday, when it devoted a portion of its editorial space to sundry sage comments on the deep significance of the ruling in question to theatrical interests.

Of course, the article concludes with the inevitable claim that the *Herald* "always contended" that the selling of party-tickets would not be in violation of the Interstate Commerce Law.

We have no distinct recollection that our contemporary ever contended anything of the sort. But, then, the *Herald* is like the politician on the night of an election—it claims everything (including the greatest circulation) on general principles.

ANOTHER OUTRAGE.

MANAGER HAMMERSTEIN seems to have been singled out for official persecution. First the police tried it, and now the Fire Department has taken a hand.

The refusal of Chief Bonner to report favorably on the Columbus Theatre building, which prevented the manager from securing a license on Monday night, was based on trivial grounds. It is claimed that the unwarrantable act was due to a suspicious connection between members of the Department and a fire extinguisher concern which had not been patronized by Mr. Hammerstein.

Chief Bonner will do well to reflect on the punishment which overtook Captain Hooker. Even if his motive was honest, he is open to severe censure for having neglected to make his report until the last moment, thereby causing loss to the manager and disappointment to the public.

It is consoling to Mr. Hammerstein, as well as to other business men who have suffered under the rotten, inefficient Tammany government, that the cheering note of Reform is heard on every hand. It is certain that a determined and united effort will be made next month by all decent citizens to throw out of office the semi-criminal gang that disgraces the city of New York.

THE stage is a gnarled and knotted fabric which is not so smooth a walk for the dainty-footed "sassiety" maiden or matron as the velvet pile of the drawing-room. The young woman who thought differently is now undeceived, and her retirement is a frank and fitting acknowledgment of the mistake.

PERSONAL.

Hoyt.—At last Charles H. Hoyt has found one American who wields a pen and commands printer's ink with the unparalleled brass to say he is sure that Mr. Hoyt "can write a better comedy than London Assurance." It is scarcely necessary to explain that the possessor of this modest belief is the dramatic editor of the Philadelphia *Item*. Having won recognition from this eminent source the author of A Texas Steer can gird up his loins and take a large draught of hope.

Daly.—Over the dressing room doors in Daly's Theatre there are inscribed these pieces of disinterested managerial advice: "Mind your own business, it is the only way to succeed," and "Don't speak louder than a whisper." John Drew and Adah Rehan have studied these legends until they are letter-perfect.

Kenward.—Edith Kenward's kangaroo dance in Doctor Bill has caught the fancy of the town.

Lee.—Amy Lee appears to be making a personal hit in The Clipper, a musical comedy which has more plot than such pieces generally possess.

Aronson.—Rudolph Aronson promises a unique setting for the production of Brother Jonathan.

Barrett.—Lawrence Barrett is said to be in excellent acting form. During his Milwaukee engagement last week he played with more energy than he has shown for some time.

Moon.—In a sermon against theatre-going, the Rev. T. A. Moon, of Hamilton, Ont., quoted a condemnation of the stage from the discourses of Henry Ward Beecher. Inasmuch as Mr. Beecher outlived his early prejudice against the drama and came to be a playgoer himself before he died, it would be well for Mr. Moon to correct at least one of the egregious misstatements contained in his bigoted denunciation. It is only the friends of the theatre that can be just when cause arises for censuring any perversion of it.

Sothern.—Edward Sothern's engagement at the Lyceum might be continued prosperously throughout the entire season, from present indications. But he will have to make room for Mr. Frohman's regular stock company a month hence and take The Maister of Woodbarrow a-traveling.

Mountford.—Eva Mountford played in her native State, Michigan, for the first time last week at Adrian, and the people turned out in crowds to serenade and applaud her.

McKay.—Frederick Edward McKay's book "Vignettes Real and Ideal," is out. Mr. McKay is a clever and industrious writer, who divides his talents between literature and journalism.

Cody.—The charges against the Cody Wild West Show Indian arrangements found credence in Washington. At all events, the Secretary of the Interior has issued an order that no more redskins shall be permitted to leave the reservation for purposes of exhibition.

Brummel.—A Beau Brummel club, whose object will be "to establish better patterns of taste and manners," has been organized in this metropolis. It is not known whether Richard Mansfield has been asked to join.

Davenport.—It has cost Fanny Davenport considerable time, patience and money, but she has succeeded in establishing her right to call fractious ex-members of her company "discourteous and ungentlemanly." Score one for the liberty of the bulletin-board!

Rehan.—Max Eliot, who is not so manly as the *nom de plume* would imply, says that Ada Rehan dislikes to have too clever an actress in the company to play opposite parts to her. Why? The actress who does not fear her manager need have no fear of anything—not even rivalry.

Abbott.—Emma Abbott's receipts in Cincinnati last week were very large. The production of Ernani evoked careful and commendatory criticisms from the press, Miss Abbott's Elvira awakening genuine enthusiasm.

Palmer.—The daughter of W. R. Palmer, business manager of Palmer's Theatre, was married to H. W. Marcellus last week. The ceremony was performed by the bride's grandfather.

Good.—The head of the Frankfort, Germany, police has decreed that all pictures of actresses shall be removed from packages of American cigarettes offered for sale there. This is a slight but welcome recognition of the outraged feelings of the long-suffering actresses.

Kendal.—In selecting The Squire for their opening bill at the Fifth Avenue Mr. and Mrs. Kendal play a strong card. The play is identified with them in London and it will afford an opportunity for interesting comparison in London.

Bonehill.—The vivacious Bessie Bonehill, now under special engagement in Tony Pastor's traveling company, is reported to have married Harry Seeley, a member of the same organization.

Jarbeau.—Vernona Jarbeau is successful and thrifty. Among the musical comedy stars she pursues her way prosperously, coining money and strengthening her hold on public favor in many cities. Up in Central New York towns she played to very large receipts last week.

Prescott.—The first production of Harmachis, a dramatization of Rider Haggard's "Cleopatra," by the MacLean-Prescott company, which occurred recently in Louisville, was received with hearty favor by the public and highly commended by the press. Of Miss Prescott's impersonation of "the serpent of old Nile" in this new dramatic version of the theme, it was said that it was strong, graphic and sympathetic. "Worthy of a great artist" was the verdict of the leading critic of the city.

Mansfield.—It cannot be possible that the current newspaper paragraph noting the alleged coincidental recurrence of Whitechapel murders by Jack the Ripper whenever Richard Mansfield announces a production of Dr. Jekyll and Mr. Hyde emanates from the management. This form of puffery would be toughastly altogether.

Antipodean.—Edward Dithmar, of the New York *Times*, in connection with The Whirlwind, speaks slightingly of "the Jeromes, Pineros and Grundys that come over in ships." To this Edward Fuller, of the Boston *Post*, replies: "If Mr. Rosenfeld is a better dramatist than those named, he need have no fear of their competition; unlike other American authors he and his colaborers do not suffer much from legalized piracy. And surely there is no need of being unjust to Mr. Pinero, who has done as much as any man living to make the modern English drama worth respectful consideration from serious people."

Rochester.—W. F. Rochester has been engaged as leading comedian of the McCaull Opera company. He is to assume the role of Paracelsus in The Seven Suabians, in place of R. F. Cotton.

Tucker.—Ethel Tucker has replaced Sadie Deane as leading lady of The Broommaker company.

Chidley.—Sydney Chidley, the scenic artist, is engaged in making some important models of handsome scenes for the Grand Opera House, at Rio de Janeiro, Brazil.

Gregory.—Mamie Gregory, after a three months' experience of theatrical life in this city, has returned to her home in St. Louis, resolved to forego her ambitions plans of a professional career. She was interviewed a few days ago, and related her adventures with angular candor. "The treatment accorded by the managers to the members of their companies, particularly to the female members, would hardly be believed by those who go to the theatres," said Miss Gregory. "They are driven about like cattle. Real fellow-feeling and good-will is hard to find among actors. Theirs is a profession in which the first law of survival is self-assertion and the last law of success is defiance." Many other sweeping and unpleasant observations were made by Miss Gregory, whose practical knowledge she avers was drawn from a course of rehearsals with J. M. Hill's Money Mad company.

Field.—Frances Field, of the Fabio Romani company, has been leading lady under Allen Benedict's management for three seasons. Miss Field is a keen, forceful actress equipped with abundant intelligence and an attractive personality.

Dunlo.—Lady Dunlo has been appearing in London in Augustus Harris' burlesque Venus. Her salary is only £15 a week, but the curiosity to see her is so great that the theatre could not accommodate the crowds. The *Whitehall Review* remarks that this is no particular compliment to the drama as an art, but Lady Dunlo may not be to blame.

Jerome.—The much written-about Jerome K. Jerome is not coming to New York this season, after all. He received a warm invitation from Messrs. Frohman and Sothern, but his rapidly increasing literary engagements prevented an acceptance.

Harrison.—Louis Harrison jumps from the wreck of the Pearl of Pekin to the buoyant craft of Hendrik Hudson. He will, of course, be seen in the part vacated by Edwin Stevens.

Palmer.—Last week to the correspondent of a Philadelphia paper, A. M. Palmer said: "I think it is time that some one attempted to stem the tide which has carried so-called farces—whose effect must be lowering upon the public mind—into popular favor. I firmly believe that the popular feeling is ripe for a revulsion in our dramatic conditions."

Chambers.—C. Haddon Chambers, the author of Captain Swift, arrived from Europe with his wife on Saturday last on the *Aller*. This is his first visit. He will assist in the production of his new play The Idler, which will open the stock season at the Lyceum.

Gillette.—William Gillette is reported to be in better health than he has been for the last five months. He expects to come to New York in two or three weeks.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

If Mr. Hammerstein is able to prove that Chief Bonner's action in preventing the opening of the Columbus Theatre on Monday night was occasioned by the manager's failure to put in a certain make of fire extinguisher, that functionary is likely to be disciplined even more severely than Captain Hooker was disciplined.

Year by year it is becoming more difficult to build a theatre in this city that will comply with the fire and building laws and regulations, or please the department officials whose interpretation of their requirement seems to vary to suit their own personal views.

There will be no relief from these encroachments and persecutions until our local government is placed in the hands of business men. The politicians now in control have reduced every department of the municipality to the lowest grade.

How can it be otherwise when an organization, chiefly composed of rum-sellers, criminals and deadbeats, is in power?

The Actors' Order of Friendship did a good thing on Sunday night. Led by Stuart Robson, its members denounced the indecent pictorial posters used to advertise certain theatrical performances.

The moral effect of this protest, proceeding from a body of men that represents the best elements in the profession, cannot fail to be sanitary, if it does no more than convince the public that actors respect their calling and view with indignation the managerial lapses that are calculated to degrade it in the eyes of respectable people.

The Order might well have supplemented its general protest by a specific one against the disgusting exhibition recently given at the Standard and now touring the country.

Such an opportunity to endorse THE MIRROR's attitude toward that disgraceful show should not have been lost.

Was not that exhibition, to quote from the Order's resolutions, also a "menace to public decency and a strong weapon of attack in the hands of the ever-ready and too willing traducers of the stage?"

THE MIRROR used almost the same words in this connection two weeks ago, when it said the Clemenceau "exhibition will put a damaging argument into the mouths of the active enemies of the theatre—an argument that will be just and unanswerable."

Jerome K. Jerome is the vogue. He is drawing royalties from six productions of his pieces; he is stocked with commissions to write and adapt new plays; the press is finding him a favorite subject of description and discussion, and his name has become famous within a twelvemonth.

From all accounts he deserves his brilliant and sudden popularity. His work has a rare freshness, if not a rare originality, and he is personally a modest and exemplary young man.

Mr. Jerome has proved himself to be a worthy associate of Pinero, Jones and Gilbert, and his ascension is a hopeful happening for the English drama.

A bogus "Union Square" company appeared in Three Wives to One Husband at El Paso, Texas, one night last week. It was the opening of the season in that town, and a large audience was present.

The performance was something weird and terrible. After the first act one-half the people left the theatre. At the close of the second act another stampede occurred, leaving but a small number of avengers behind.

Their mode of reprisal was peculiar. They did not hiss, or pull up the seats and hurl them at the wretches on the stage. They simply stamped and applauded, so as to drown the voices of the offenders. The play came to a standstill, and the curtain had to be rung down.

The following night the company played in a schoolhouse twenty miles distant from El Paso. The inhabitants had got wind of the character of the show and the gross receipts were therefore just $6.

Judge Lawrence denied Mrs. Carter's application for an injunction to restrain W. J. Ferguson from playing elsewhere than in her company on the ground that the contract was unconditional and one-sided and should not be enforced by a court of equity.

This is a significant decision, particularly in its relative bearing on the unconscionable and unconditional "two-weeks' notice" clause.

The Ferguson contract which is declared inequitable, goes to show that an actor who leaves a manager with whom such an unjust agreement has been entered into, is safe from an injunction. Conversely it would appear that in the event of a peremptory discharge, under the "two weeks'" clause, the actor can institute a suit for the rest of his season's salary against the manager with reasonable expectation of securing a favorable verdict.

It is a poor rule that don't work both ways. If this rule works both ways, managers will be as eager as actors to forego the vicious "two weeks'" clause.

The *Herald* cannot tell the managers anything they don't know already about the traffic in bill-board and lithograph tickets.

That the bulk of these tickets are sold by the recipients to the cellar-dealers on Third and Sixth avenues, is no secret.

The *Herald's* remedy is a managerial demand for the Board of Aldermen to pass an ordinance requiring those who sell or speculate in tickets to take out a license and stamp the tickets they sell with their names.

This, my sapient contemporary observes, would give the managers an opportunity to refuse bill-board complimentaries when presented thus stamped.

But the dealers would not stamp such tickets under these conditions, and how would the manager be able to distinguish between those presented by the rightful persons and those presented by the dealers' customers?

The *Herald's* remedy is like Stanley's mission in darkest Africa.

Stanley went out to rescue Emin Pasha, and when he reached him he found that Emin was comfortable and happy and that he positively refused to be rescued.

Does the innocent *Herald* suppose for one instant that the managers could not put a stop to the lithographic and bill-board passes if they really wanted to? Does it imagine that they are blind to the practice of selling those passes?

If it is the desire of the managers to abolish the custom, they can do so easily enough. A united agreement is all that's necessary.

But, as a matter of fact, the managers do not so desire. They view the lithograph and the poster as one form of advertising that brings profitable returns. They do not consider the price exorbitant, or the method of paying it unwise, for they pay it, and wink at the traffic in their passes.

In these circumstances, the *Herald's* suggestion that the managers shall implore the aldermen to prevent them from conducting their business in their own way, is decidedly amusing.

The Garden Theatre has taken the place in public estimation that was expected of it.

The indications are that it will be the favorite resort of our fashionable circles, usurping in some measure the position formerly held by Daly's.

Manager French has the material for an unexcelled light comedy company, and the prosperity of his management will depend simply upon the plays he secures.

As Samuel French has the pick of the French and London market there should be no failure on that score.

JUST WHAT WAS WANTED.

NORTH EAST, Erie Co., Pa., Oct. 4, 1890.

To the Editor of the Dramatic Mirror:

SIR.—Allow me to express my gratitude to you for opening the Time Wanted column. It contains just the information that we local managers want, and if traveling managers will keep it up it will be a great help to all concerned. Respectfully,

W. H. SANDORN,
Manager Short's Opera House.

ANOTHER RURAL COMEDY.

Douglas Atherton is to go out this season on a starring tour in Cynthia Burdock, a comedy of New England life that is now being written for him by Charles Barnard.

The scene will be laid at Deerfield, Conn., in The Willard House which was originally built by Mr. Barnard's great grandfather. The interior and exterior scenes are to be exact reproductions of The Willard. There will be a living room scene in the first act, an old kitchen scene in the second, and a berrying scene in the last act.

The period of the piece is 1850, and the role of Cynthia Burdock will, of course, be acted by Mr. Atherton, who has made some reputation in female personations. Cynthia is to don the silk dresses and hoopskirts of forty years ago, and a number of heirlooms will be introduced that have been handed down from generation to generation in the Atherton family.

Mr. Barnard is to complete the play by the latter part of November, and it is intended to produce it soon afterward in New York city, if an opening can be secured at an available theatre.

PEARL OF PEKIN STRANDED.

The Pearl of Pekin company closed its career at the Park Theatre, Philadelphia, on last Saturday night. There were attachments galore, the box office receipts had been attached, and the baggage of the company seized for board bills by the proprietor of the hotel where the company was stopping.

Louis Harrison lays all the blame of the collapse on E. E. Rice, and claims that E. A. Stevens, the business manager, was in no way responsible. Mr. Harrison said to a MIRROR reporter:

"E. E. Rice is directly and solely responsible for the collapse. The World's Fair was such a failure in Philadelphia—it only played there to $1,500 on the week—that when he found that the company was in danger of stranding right at the starting point he became frightened, and in order to get out of town with the company he borrowed $200 from F. F. Proctor and $250 from Mr. Kelly, of the National Theatre. This money was collected in Philadelphia by Mr. Fleischman and practically precluded all possibility of the Pearl of Pekin company getting out of town as that organization, being one of Mr. Rice's, was looked to for the cash.

"Mr. Rice had no right whatever to borrow the above amounts, as Manager Stevens had arranged to take the Pearl of Pekin company on the road, and Mr. Rice had taken his solemn oath not to touch a penny of the profits until he (Stevens) had received back the money he advanced.

"I had not been with the company, and simply played the week in Philadelphia to oblige Manager Fleischmann, whose written guarantee I had that he would be responsible for my percentage.

"Just as Ferdinand Ward posed as the Napoleon of finance, so E. E. Rice poses today, in my opinion, as the Hungry Joe of comic opera. I am responsible for that statement, and stand ready to be sued for libel. The last words uttered to me by Mr. Rice, as he was leaving New York, were: 'Have you got change for a $10 bill? If you have, lend me $5.'"

MANAGER HOOLEY'S ENTERPRISES.

Manager R. M. Hooley is still in the city. "I intend staying in the metropolis," he remarked to a MIRROR reporter the other day, "until the production of Belasco and De Mille's new play, Men and Women, at Proctor's Theatre on Twenty-third Street. You know that play is to run all of next Summer at my theatre if it proves a success, and I also have it booked for the regular season. I shall probably not go back to Chicago until late in November. All of this season is filled, of course, and I have twenty-three weeks filled in the season of 1890-91."

IN THE RIGHT DIRECTION.

Boston Times.

MR. FISKE, of THE DRAMATIC MIRROR, is doing a most commendable thing in giving to the public and profession THE QUARTERLY. This is one of the few publications in the world to present the sober second thoughts on the drama. Its tone, tendency and truths are all in the right direction. I always enjoy saying a good word for a good thing.

BRAW LADS AND LASSIES.

The plans of the Royal Edinburgh Concert company's American tour, were set forth as follows last Monday by J. W. R. Binns, its business representative.

"The company is under the management of William MacLennan, who will appear in his specialties as a solo dancer and pipe player. The other members of the company comprise Alice Steel, soprano; Edith Ross, contralto; Alexander Finlayson, tenor; James Fleming, basso; James Gurton, violinist; Charles F. Ferguson (James Kave), humorist and vocalist; and James Blaikie, organist and accompanist.

"The repertoire of the company is extensive and thoroughly representative of the Scottish melodies and the national characteristics of the Scotch. The first concert will be given at the Lenox Lyceum, in this city, next Friday evening. After that the company has engagements to fill in Boston and all the principal cities.

"The tour will cover a period of six months. I can assure you that the aggregation of artists that Mr. MacLennan has brought over constitutes the best Scottish company of its kind in the world. During the past Summer The Royal Edinburgh Concert company played at the Edinburgh Exposition, and filled numerous engagements in the larger towns of Scotland.

ARE THEY ALARMISTS?

THE season has not opened badly, yet reports from some smaller companies are to the effect that their business is bad, due largely to inclement, rainy weather, and partly to the stringency of the money market. Among the organizations that have failed to fill the dates booked for them or closed are The Pearl of Pekin, Overlook, The Flying Scud, the McCollin Opera company, which has stopped in the West, the McCaffrey-Dempsey combination, and The Rapid Transit company.

"Business is bad all over," said a manager who has just come from the West, "and managers are feeling quite shaky about their bookings. Besides the companies that have already given up the ghost, there are a number that are tottering, and I think that a few weeks will see some big organizations come in for reorganization. Business so far this season is 25 per cent. worse than it was last year at this time, and there is a general opinion that when the McKinley tariff bill gets well into operation, it will hurt the theatrical business of the country materially. On my recent Western tour I visited Cincinnati, Indianapolis, Louisville and Pittsburg, and the managers who concur in my views are George Dickson, of Indianapolis, E. Fennessy, of Cincinnati, and Daniel Quilp, of the Louisville Auditorium."

On the other hand, scores of leading managers report large business and splendid prospects. So far as New York city is concerned, the season has opened with almost unprecedented prosperity.

THE PLUNGER.

Oliver D. Byron's new play, The Plunger, has evidently scored a big success, judging from the reports coming in. The plot is very sensational in its details, and the scenery introduces many new and startling features. Among the stage effects introduced by Mr. Byron is an elevated railroad train in motion, clattering along at full speed through a rain and hail storm—real water being used to add to the discomforts of the ride. The New York Post Office illuminated, and a general view of the well-known Printing-house Square add much to the realism of the scenery. Kate Byron as Nora Clover, a fashionable Irish widow, introduces many elaborate Parisian toilets. George L. Harrison, ahead of the company, reports that The Plunger has entered on a season of unbounded success.

MADAME RHEA is on her way to this country on the Gascogne.

GOSSIP OF THE TOWN.

ISABEL MORRIS is to begin an extensive starring tour the latter part of this month under the enterprising direction of J. F. Burrill. Miss Morris, who is to appear in a three-act comedy entitled In a Whirl, is well-known throughout the United States, having performed in a long list of favorite dramas while filling the position of leading lady in provincial companies. Last season she returned from Australia and filled a successful starring engagement at the Alcazar Theatre of San Francisco.

WALLACE DALTON has sold his interest in the Labadie Rowell combination to his former partner Fadie. Mr. and Mrs. Dalton are now at their home in Syracuse.

THE Hanlon-Voltet company has caught the fancy of the Chicagoans. It opened at the Columbia Theatre on Sunday night, according to a telegram from William Harris, to $2,019.25, the largest amount of money ever taken in that house at regular prices.

BERRIE JARRETT will go ahead of Herrmann, the magician, this season.

A NEW entrance and lobby to the Casino are now being built. They will be on the Broadway side, and will be nineteen feet in width, connecting with the main lobby at the right of the box-office. It is expected to be opened on the first performance of Poor Jonathan on next Tuesday.

DODÉ DAVIDSON and Ramie Austen feel highly elated over their success in Guilty Without Crime this season. The piece is said to have been so much improved by careful revision that it is virtually a new play. The two stars have received flattering notices wherever they have appeared on their present tour, and the audiences have been large and appreciative. Miss Austen has been commended for her artistic work, while her pleasing presence is acknowledged to lend additional charm to her personation. Mr. Davidson is conceded to be well suited to the artistic requirements of a strong character part.

MANAGER CLAPHAM reports that James B. Mackie has made a hit in Grimes' Cellar Door, and that the piece is popular.

W. M. WHALEN, who has been connected with Low's Exchange in London, has been engaged as treasurer of the Nat Goodwin company.

REHEARSALS of Mrs. Leslie Carter's company in The Ugly Duckling will begin next Tuesday, the opening date of the production at the Broadway Theatre being Nov. 10.

SUZEL, the Italian faster, is in the city, and arrangements are now being perfected for his appearance here. The report that he is to go out with a comic opera company on account of his small living expenses is denied.

BLUE JEANS has been well advertised. Its lithographs are remarkably effective, and seem to stare at the public from every Elevated Railroad depot and bare wall in the city.

MARCUS J. JACOBS has disposed of his two yachts, the *Amusement King* and the *Lulu*.

BERNARD DYLLYN has been specially engaged by Mrs. Kimball for Comme's burlesque of Carmen.

JAMES V. COOKE, who was engaged to go in advance of Paul Kauvar before the play was sold to Eugene Robinson, was "left" in the reorganization. He has gone to his home in Indianapolis.

AUGUSTIN DALY, or A. D., as he is better known, has become quite a frequent figure on upper Broadway lately. He doesn't see actors, though, and like other great men he is unknown to the general public, who do not appreciate the treat that they would otherwise enjoy.

T. E. MILLS, manager of Out of Sight, has concocted a very ingenious love letter to advertise his production. It is not until very near the end of the screed that the advertisement appears.

JAMES OWEN O'CONOR is having an adventurous trip. He says he had an awful time at New Haven, was drugged at Bridgeport and interviewed at Herkimer. To the reporter the tragedian confided that he was once intimate with Charles Dickens, that he had been reporter, sub-editor, and lawyer. The New York *Herald*, he says, engaged his services to write a series of articles on Religion as a Failure, and later on the weight of his critical acumen was exercised in London on behalf of the *Era*. Then he migrated to other fields of labor. The stage, he found, wanted a stout pillar.

HELEN FERRIE continues to receive complimentary notices for her work as Calice in The Ivy Leaf.

A new comedy drama entitled Uncle Isaac is to be presented by Max Fehrmann next season. The play is by Fred Maeder, and is said to be a fitting vehicle for the clever acting of the young star.

JAMES REILLY has resumed his role of Johan in The Broom-maker, which he was compelled to relinquish for over a week, owing to a severe attack of bronchitis.

CHARLES MITCHELL has been engaged as business manager of The Blue and the Gray company.

HERRMANN'S Gaiety Theatre will probably open on Saturday night.

HOYT'S DAUGHTER and The Whirlwind have clever "boomers," and James Jay Brady's journalistic experience is standing him in good stead. His latest "gag" about the venerable William A. Camp, the manager of the Clearing House, objecting to being impersonated on the stage, is a good one.

THE new Lyceum Theatre of Memphis was opened last week under the management of John H. Robb with Julia Marlowe as the attraction.

GEORGE W. NEVILLE has been engaged by Frederic Bryton to support him in the latter's new play of Jim.

HARRY PAYTON sailed for this country last Saturday on the Lahn.

AT THE THEATRES.

FOURTEENTH STREET.—BLUE JEANS.

Comedy-drama in Four Acts, by Joseph Arthur.

Perry Basom	Robert Hilliard
Col. Henry Clay Risener	George D. Chaplin
Ben Boone	George Parsett
Jacob Tutewiler	J. J. Wallace
Jim Tutewiler	Jacques Kruger
Isaac Hankins	W. J. Wheeler
June	Jennie Yeamans
Sue Endaly	Judith Berolde
Gindy Tutewiler	Alice Leigh
Samantha Hankins	Marion Strickland
Nell Tutewiler	Laura Burt

The fire-engine and the locomotive have had their day. Now for the buzz-saw drama!

Even the critics were worked up into something akin to excitement when the body of Bob Hilliard came within an inch of being sawed in halves. There was no doubt as to the incisiveness of the saw, for the audience had seen a genuine plank cut in two with neatness and dispatch. According to the dramatic climax, the hero was so stunned after a hard fight with the villain that he would never have known what saved him. Imagine, therefore, the pandemonium that reigned when Jennie Yeamans finally rescued her handsome husband in the nick of time. To do this she had to break her way through a door with an axe, and when she succeeded every woman and every other man in the audience could have hugged her in the frenzy of their excitement.

All this occurred on Monday evening, when Blue Jeans received its initial production at the Fourteenth Street Theatre. The plot of the play is not particularly novel, but the reproduction of country life in Indiana is well carried out both in the character types and the scenic accessories. Perry Basom, a wealthy young city chap, secures the congressional nomination in the Rising Sun district. Sue Endaly, a semi-adventuress, manages to fascinate him to such a degree that he gets "hitched" to her without further delay. Therefore her discarded lover, Ben Boone, uses his influence to defeat Perry at the ensuing election.

In the second act Perry has discovered that Sue had been married to a man called White. Meantime he has fallen in love with a Poor House waif known as June, and marries her despite Sue's threats to persecute him for bigamy, as White's whereabouts are unknown, and Sue is in the possession of compromising documents. The climax in the mill scene is brought about by Sue intimating to Ben Boone that Perry is the only impediment to their marriage. This induces Ben to turn on the steam after Perry has fallen across the carriage of the saw, which results in the thrilling climax already referred to. After a prolonged search for Sue's legitimate husband, Perry, in fulfillment of his promise, returns to June's home at Rising Sun on Christmas Eve to find that White is an alias for Jim Tutewiler, who has returned to the paternal roof for the holidays. Thus June is established as Perry's legitimate wife, and all ends happily.

Robert Hilliard has greatly improved in his acting of late, and his personation of Perry Basom was life-like and thoroughly enjoyable. The role of June is at once humorous and sentimental. Jennie Yeamans obtained more laughs than tears from her lines, but, considering her identification with soubrette characters, succeeded remarkably well in the emotional situations. The love scene was charmingly enacted, and nothing more picturesque has been seen on our stage in some time than when Perry showers apple blossoms down upon June in the orchard.

Excellent character sketches were presented by George D. Chaplin as a typical politician, Jacques Kruger as the flashy minstrel, and J. J. Wallace as a crusty cobbler. George Parsett portrayed the part of Ben Boone with much dramatic force, and W. J. Wheeler was quite ludicrous as a country loafer.

Judith Berolde was decidedly effective as Sue Endaly, but her affectation and staginess were at times painfully evident. Her dancing in the first act, however, deserves caught but commendation. Alice Leigh and Marion Strickland presented capital types of rural femininity, and Laura Burt burlesqued the pronounced manners and make-up of certain soubrettes with laughable accuracy.

One of the most enjoyable features of the performance was the village barbecue, during which the village band of "Rising Sun Rovers" was led with drum-major antics by E. B. Berrian, while tuneful airs were provided under the musical directorship of Albert E. Caldwell. The vocal efforts of the Columbia Quartette also met with an enthusiastic reception.

The scenery, for which Homer Emens was chiefly responsible, was especially noticeable for rustic realism. It is a safe prediction that Blue Jeans will not wear out in a hurry.

BROADWAY.—PAUL JONES.

A comic opera in three acts by R. Planquette. English libretto by H. B. Farnie.

Paul Jones	Agnes Huntington
Rufino de Martinez	Karl Hora
Bicoquet	Eric Thorne
Don Trocadero	Merle D'Eguille
Control	Winslow Walters
Bouillabaisse	Hallen Royster
Chopinette	Fanny Wentworth
Malaguena	Ellie Marsden
Vesuve	Marguerite Van Breydell

It is the privilege of the comic opera librettist to alter history to suit his own purposes, or to consign history to what Mr. Mantalini expressively termed the demnition bowwows.

This privilege Mr. Farnie exercised very freely in adapting Messieurs Chivot and Duru's book of Surcouf for the English stage, with the result that the Paul Jones of the play bears no resemblance in any form whatever to the John Paul Jones who sailed the sanguinary *Bon Homme Richard* and played havoc with the wooden walls of the then not merrie England.

But the whirligig of Time brings its revenges, and now England sends us a Paul Jones who capers to the strains of love, and whose standard bears the bow of Cupid instead of the fearsome pine and serpent. And as this is the only kind of a stage Paul Jones to whom the leaders and dudes and jaded cits generally are likely to give their allegiance and applause in these *fin de siècle* days, the importation is not unwelcome.

The appearance of Agnes Huntington in the title-role was a matter of greater interest than the production of Planquette and Farnie's piece. Two or three years ago Miss Huntington was travelling with the Bostonians. She went to England, where, by means of an engagement to sing this same role of Paul Jones, she was enabled to create a success that transcended the modest popularity she had earned at home. Returning to the American metropolis with the stamp of London approval, her talents are tendered the homage that they might never have won without the transatlantic triumph.

Miss Huntington has a rich, pure contralto voice, which she uses with the confidence of skill and the expressiveness of a nature that pulsates with feeling. It is wide in compass, and perfectly true in every note throughout its range. Her vocalization is marked by rare facility, delicacy, and a nice sense of emphasis and proportion.

As an actress, Miss Huntington leaves little to be desired. She has a tall, graceful figure, a handsome face, and she plays with vivacity and intelligence. When she first entered the scene she was visibly nervous, and the mental condition affected her voice. But this feeling was soon dissipated by the cordiality of the audience, under whose balmy influence her powers expanded into their normal scope. Miss Huntington's success was unequivocal. It was attested by calls and encores, not to speak of floral tributes—which have come to have no public significance whatever, thanks to their indiscriminate use.

Miss Van Breydell sang with good taste; Miss Wentworth danced into favor; Mr. Royster was amusing as an old seadog, and Mr. James vocalized creditably. The other members of the company were more or less satisfactory, generally less. The mounting was quite pretentious, but the prettiest feature of the show was a Dresden china minuet in the second act. The chorus sang atrociously.

Mr. Farnie's book is built on the well-known English pattern. It lacks humor, but it has plenty of the style of wit familiar in these imported libretti.

Planquette's score, with the exception of two or three numbers, is lacking in sparkle and originality. It is much the least interesting composition that has come from his pen.

Miss Huntington made an unquestionably pleasant impression on the public. It remains to be seen whether her individual attractions will carry the run of Paul Jones at the Broadway Theatre to a successful finish, in spite of the weakness of the score, the dullness of the book and the unevenness of the company.

GARDEN THEATRE.—SUNSET.

A play in one act by Jerome K. Jerome.

Lois	Sadie Martinot
Joan	Isabelle Evesson
Aunt Drusilla	Louisa Eldridge
Lawrence	W. G. Reynier
Azariale	J. B. Polk
Mr. Rivers	George Becks

The practice of presenting two plays at each performance was inaugurated at the Garden Theatre on Monday evening. The pieces performed were Dr. Bill and a dainty one-act play entitled Sunset, by Jerome K. Jerome. Sunset treats of a slight theme, but possesses the ineffable charm of dealing with human nature.

The piece opens with a somewhat wordy confidence of two girls, Lois and Joan, half-sisters. Lois tells of her engagement to a briefless barrister and of the skill with which she cheats her father in the matter of a clandestine correspondence. Joan, too, tells how she met a gentleman in Switzerland and how they fell in love with each other at first sight, but could never marry because he was already engaged and could not honorably withdraw. The girls' aunt and father are desirous of marrying Lois to a wealthy young farmer, Azariale, who is sturdy, honest and true, but whose intellectuality is that of a country clown, more fond of ratting terriers than anything else.

A match-making interview is forced upon the couple, during which, upon Lois' explanation of her engagement, Azariale tells her that he would rather not marry her if it would make her unhappy, but that his offer would stand good if she changed her mind. The arrival of the briefless barrister, Lawrence, leads to the unwelcome discovery that he is her sister's lover also. Though Lois feels heartbroken at first, she sacrifices her own sentiments in favor of her sister's happiness, and heals her wounded spirit by thinking an honest country calf is better than a false man, however brilliant,—an opinion somehow shared by the audience.

As the events of the drama are comprehended within its own limits of time, it has a charming air, and a judicious cutting of some of the wordy opening would render it a most enjoyable little play. In the main it was well acted. Sadie Martinot had caught the spirit of the piece, and daintily ran through the gamut of feeling, from the light-hearted buoyancy of girlish love, to the half-stunned depression of a sudden mental wound. She fully deserved her share of the applause accorded to the performance. Isabella Evesson was quite successful in the part of Joan, which, however, did not afford so wide an emotional range as that of Lois. "Aunt" Louisa Eldridge played the part of Aunt Drusilla (with a constant grievance that "girls are not as they were in her young days") her own inimitable comedy manner.

J. B. Polk infused into the role of the yeoman farmer a manly ring of sterling worth that seemed to overweigh the rustic stupidity of the character. George Becks imparted to the character of Mr. Rivers, the father, a true semblance of a country gentleman, and made the most of slight opportunities. W. G. Reynier seemed to have mistaken the nature of his role. Lawrence is described by both girls as a fascinating, brilliant young professional man. He was personated as a vacillating, stiff stick, wanting even in common politeness to the lady to whom he was under solemn obligation, whilst the opportunity of comedy which the embarrassment of the situation affords when he is confronted by his two sweethearts, was altogether missed.

In Dr. Bill Wilton Lackaye has got into working order in his part, and showed himself capable of attaing a reputation in comedy as well as in the heavier roles in which he is better known. The piece was briskly and amusingly performed by all the cast.

A new and beautiful silk brocade curtain in harmony with the delicate decoration of the theatre was shown but it could not compete in neatness with the artistic curtain and magnificent lambrequin painted by Henry E. Hoyt.

STANDARD.—THE WHIRLWIND.

Comedy in Four Acts, by Sidney Rosenfeld.

Samuel Clarges	Theodore Hamilton
James Cameron	James Dunn
Robert Brent	S. H. Saville
Eugene Forbes	William Harcourt
Press Fenwick	Sidney Drew
Geoffrey van Rensselear	William E. Wilson
Jeroiamon Pritchard	Charles H. Bradshaw
Walter Prime	Louis Carpenter
Belle Cameron	Agnes Miller
Mrs. Clarges	Mrs. Henry Vandenhoff
Valentine	Helen Lowell
Polly Fargus	Helen Dauvray

Helen Dauvray, after a retirement of several years, reappeared at the Standard Theatre on Tuesday evening of last week in a comedy called The Whirlwind, by Sidney Rosenfeld.

With the exception of the third act, the piece was decidedly talky as originally presented, but we understand that large chunks of conversation have been cut out since the first night.

The dialogue is at times quite bright, but it is evident that Mr. Rosenfeld is still very far from being an adept in constructing a plot. The number of letters that are read to complicate matters before the play has fairly begun would bore any audience under the sun. The third act contains the elements of a telling dramatic climax, but the manner in which all the principals of the *dramatis personæ* are allowed to roam about the Clearing House at their own sweet will in order to work up a situation by describing from a convenient window, the run on a bank on the other side of the street, is taking more liberties with the probability of actual occurrences than the most lenient auditor is willing to accept without criticism.

The story—so far as there is a story—contains a great deal in the line of questionable financial transactions, and the playwright evidently has considerable knowledge of good, bad and indifferent cheques. The star part provided for Helen Dauvray is that of Polly Fargus, a young woman of large fortune, who is as sharp-witted and generous as she is rich. Robert Brent, a Wall Street adventurer, endeavors to victimize her by accepting a cheque for securities of the Pine Street Bank to which he had no right, but Polly learns of the fraud in time to have the payment of the cheque stopped.

After the manager of the New York Clearing House has read his daily report, the rumor gets abroad that there is something wrong with the Pine Street Bank, and orders are issued for the arrest of Robert Brent and the president, Samuel Clarges. The latter's wife and daughter are Polly's most intimate friends, while his discarded son, Eugene Forbes, is her lawyer, and holds a heavy mortgage on her affections. Therefore, when Polly hears from Press Fenwick, the youthful editor of a struggling Wall Street weekly, that there is to be a run on the Pine Street Bank she turns her property into ready cash to satisfy the demands of clamorous depositors. After exposing Robert Brent as a financial and matrimonial fraud, Polly plights her troth to Eugene Forbes, while Press Fenwick is set down to marry Valentine Clarges.

Incidentally Mr. Rosenfeld has introduced a brainless society dude in the character of Geoffrey van Rensselear, but William E. Wilson, who has been entrusted with this part, does not extract very much comedy from his lines. Charles H. Bradshaw was more successful in his humorous personation of Jerolamon Pritchard, a prosperous Jerseyman. Helen Lowell was vivacious and comely as Valentine, and Agnes Miller made the most of her opportunities in the role of Belle Cameron.

With regard to Helen Dauvray—well, she is simply the same ambitious actress with whose methods New York audiences became familiar in One of Our Girls. She is certainly clever, but somehow she lacks that indefinable quality the critics call magnetism for want of a better term. The *technique* of her acting is too evident. Her laughter has not the true ring of merriment, and her emotion is too histrionic to deeply stir the sympathies. Considering her limitations, Miss Dauvray made a very creditable effort as Polly Fargus, and it is to be hoped that the play, when properly revised, will prove a pecuniary success on the road.

Theodore Hamilton as Samuel Clarges, James Dunn as James Cameron, and J. H. Saville as Robert Brent were all a trifle conventional, but otherwise efficient. William Harcourt looked uncomfortable in a dress suit that did not fit him, which made his personation of the handsome lawyer seem somewhat wooden. Sidney Drew was capital as the impecunious editor, and Louis Carpenter's make-up as Walter Prime was a life-like imitation of the real manager of the Clearing House.

The scenic settings which are all interiors, are noticeable for tasteful realism. The piece went with commendable smoothness for a first performance, the only hitch in the proceedings being caused by a dog that objected to having the play tried on him, and repeatedly scampered off the stage.

PEOPLE'S.—THE GOVERNESS.

Fay Ellsler began a week's engagement in The Governess at the People's Theatre on Monday night.

There is not much to comment in the piece from an artistic standpoint, but Miss Ellsler was, as usual, effective in the title role.

Of her support Frank Weston as Jarvis Coulter, and Clifford Dempsey as Jack Rogers were especially worthy of commendation. John A. Elsler gave a good character sketch of the tramp, Job Hanlon. Next week, My Jack.

JACOBS' THEATRE.—FABIO ROMANI.

A dramatization in four acts of Marie Corelli's novel, "The Vendetta," by Aiken Beaufort.

Fabio Romani	Walter Lawrence
Guido Ferrari	John Fay Palmer
Respetti	Charles L. Farwell
Pietro	George C. Denton
Vincenzo Pianma	Charles Ashley
Mother Biscardi	Addie Farwell
Lilla	Belle Mortimer
Nina	Frances Field

An audience of fair proportions assembled at Jacobs' Theatre on Monday evening, to witness the initial metropolitan production of Fabio Romani, a drama of the romantic school.

The story tells of woman's duplicity punished by man's vengeance, and contains some interesting as well as effective passages.

Walter Lawrence, in the dual role of Fabio Romani and Conte Oliva, gave evidence of keen dramatic qualities. His characterizations maintained a firm hold on the audience throughout the play, and barring a slight tendency to rant, his acting was all that could be desired. John Fay Palmer as Guido was impressive, though somewhat stagey. Charles L. Farwell made the most of Respetti. Frances Field was fairly successful as Nina.

The scenery, while satisfactory, hardly fulfilled the managerial promises, as advertised. Next week, N. S. Wood.

ACADEMY.—THE OLD HOMESTEAD.

A gigantic house, a hearty welcome and a capital entertainment were the principal features at the Academy of Music last Monday evening when Denman Thompson began his fourth year of The Old Homestead. Four years! A success used to be measured by nights—one hundred, two hundred, three hundred. This is the age of progress. A play must stand the test of years.

Well, old Josh Whitcomb is still a success. He and his homestead are often sneered at. His homely wit and homely pathos is often quarrelled with, but it seems to please the people it was written for and to whom it is played. That is all that is necessary.

The Old Homestead is not a valuable acquisition to the literature of the American drama. We would blush to rank it as a representative American play. There is not a single line of really good grammatical English throughout the whole four acts; yet with all this, The Old Homestead has a moral of its own to teach.

In these days of erotic literature on our bookstalls and still more erotic plays on our stage the pure, unvitiated atmosphere of Josh Whitcomb's home, the calm, virtuous life of its inmates cannot fail to have an influence on those who see it, otherwise than good. The reform of Jack Hazzard, the return of the prodigal son; the wretchedness that follows on wrong-doing, the reward of repentance. What greater moral lesson could the stage teach?

Denman Thompson was warmly welcomed, and so, too, were all the old favorites—George A. Beane, Walter Gale, Louisa Morse, Annie Thompson and J. L. Morgan. One or two changes have been made in the business—changes for the better. An entirely new set in the last act, and a reinforced choir in the church scene are also improvements.

GRAND.—PRIMROSE AND WEST'S MINSTRELS

Primrose and West's Minstrels met with a cordial and well-merited reception on their appearance at the Grand Opera House on Monday night.

The *ensemble* in the first part—minstrels in a commingling of white and black faces, white satin costumes and drapings and scenery of harmonious color—formed an artistic and pleasing picture. The entrance of the stars, Primrose, West and Lew Dockstader called forth tumultuous applause, and the latter acknowledged the compliment in a few brief words of thanks.

Dockstader in a topical song, entitled "I Don't See Where It Comes In" made a hit, and Primrose as a dandy negro swell, created much amusement in a song-and-dance. West's satirical sketch, Fun-o-graph, was well received, and the carefully drilled march and evolutions of the Imperials, which he headed as an imp of infernal redness, tendered to add to the interest of the performance.

The original Big Four finished the programme with a comical pantomime called A Horrible Night, and the large audience departed apparently well satisfied with minstrelsy as depicted by the Primrose and West combination.

WINDSOR.—MY AUNT BRIDGET.

Monroe and Rice in My Aunt Bridget attracted a large audience at the Windsor on Monday evening. At eight o'clock the cheerful sign, "House full. No more money accepted," was displayed at the entrance of the theatre.

The company is very good, and among those deserving special mention are George W. Monroe as Bridget, John Rice as P. Alton McVeigh, Charles J. Ross as Jack Treyster, and Nelly Rosebud as Polly Glider. W. Andrews Mack received several encores for his rendering of various songs.

Next week, Money Mad.

FIFTH AVENUE.—THE EDITOR.

Louis Aldrich appeared as Col. John Hawkins in The Editor at the Fifth Avenue Theatre on Monday night.

Alexis Markham as Sir Montague Moon, won much applause for his singing of a comic song in the second act. William Lee as Stephen Morton, made a good villain, but at times was slow in his lines.

Dora Goldthwaite appeared in her original role of Josephine Jeffries. Grace Huntington as Ellen Barrington, somewhat overdid her

part in her effort to be humorously footsome. Frank R. Hatch as Tims, made much of a minor character. The rest of the cast were acceptable. The costumes were very pretty and the scenery (with the exception of the office scene in the third act, which was somewhat worn) was good. Next week, Mr. and Mrs. Kendal.

BIJOU.—THE CITY DIRECTORY.

Not a seat was vacant at the Bijou Theatre last Monday night. The entertainment was provided by Russell's Comedians. They presented their new edition of The City Directory, beginning a four weeks' engagement at this now recognized home of farce comedy.

Since last seen here a number of improvements and desirable additions have been made both in the play and in the cast. Among the new-comers who made decided hits may be mentioned May Irwin, Burt Haverly and Charles V. Seaman. The original members of the company were individually accorded a very warm welcome, which enabled them to put extra vim into their respective parts.

Amelia Glover's graceful dancing took the house by storm, and Bessie Cleveland's singing was also much applauded.

The entertainment, on the whole, was capital and a cleverer lot of people it would be hard to find in any farce-comedy organization.

KOSTER AND BIAL'S.—VARIETY.

Marie Lloyd, described on the programme as England's leading serio-comic lady, scored a distinct success at Koster and Bial's concert hall last Monday night, and her song "When You Want to See a Dance You Must Go to Paris, France," took the house by storm. The Newcomb Trio are also among the new features this week, and were well received.

Carmencita, who now has dozens of imitators, still remains the favorite dancer of the metropolis, and has no difficulty in keeping far ahead of her would-be competitors. Koster and Bial can justly boast of holding the trump card in Carmencita, who, in the estimation of saltatory connoisseurs, is undoubtedly the empress of her art.

AT OTHER HOUSES.

All the Comforts of Home will be provided nightly at Proctor's Theatre.

Edward Sothern will terminate his engagement in The Maister of Woodbarrow at the Lyceum Theatre on Nov. 8.

Anton Seidl and his Metropolitan Orchestra have secured popularity and patronage at the Madison Square Garden Theatre.

These are the last nights of Madame Angot at the Casino, where Poor Jonathan is to be produced next Tuesday evening.

The troupe of Moorish and Bedouin Arabs, Lizzie Derious Daly, Billy Birch, A. C. Moreland and many other clever people furnish a good variety entertainment at Tony Pastor's this week.

Evans and Hoey will scintillate in A Parlor Match at the New Park Theatre until further notice.

The Senator pulls wires with accustomed dexterity at the Star.

Prosperity reigns at the box-office of the Union Square Theatre, where Neil Burgess in The County Fair continues to draw full houses.

HAMMERSTEIN'S NEW DILEMMA.

Manager Oscar Hammerstein has again struck a snag in his transactions with city officials. His new Columbus Theatre was to have opened on Monday evening with Margaret Mather as the attraction, but it did not because he had not secured his license.

And thereby hangs a tale. The trouble is with the Fire Department this time. Mr. Hammerstein says that he did all that he could to ascertain the wishes of the powers that be, and then to comply with them. He followed the directions of the Building Inspectors to the letter, made all alterations asked for, and otherwise evidenced his desire to do right.

When Fire Chief Bonner went around to examine the theatre on Monday afternoon, though preparatory to the issuing of a certificate, Manager Hammerstein claims that he was unusually critical, finding fault with a number of things. They were remedied, but the Fire Chief discovered new flaws, namely, that the fire hose was covered with linen, and that the engine used to fill the tank on the roof could not work quick enough. As these things could not be remedied at once, Superintendent Brady refused to grant a certificate, and a notice was posted up to the effect that there would be no performance that evening. Money was refunded and tickets were exchanged for this (Wednesday) night, when it is thought all matters will be satisfactorily arranged.

THE KENDALS HERE AGAIN.

Once more the Kendals are with us. They arrived late on Saturday night on board the *Etruria* and, as before, put up at the Victoria Hotel.

"We open at the Fifth Avenue next Monday with The Squire," said Mr. Kendal to a reporter, while his charming wife was entertaining a number of other visitors and answering a thousand questions. "It is by Mr. Pinero and was written for us by him. We played it at the St. James', London, and the critics were pleased to say we were successful. You have seen it here, too, I believe, at Mr. Daly's Theatre.

"A play by Herman Merivale, entitled All for Her, will follow The Squire. The costumes are Hanoverian, and were designed by Lewis Wingfield, under my supervision. Later we shall play The Iron Master, A Scrap of Paper, and It Was a Dream. The latter is a one-act piece, and was written by a literary friend of ours who wishes to preserve his anonymity.

"We will remain here eight weeks, and then off we go for another tour of the principal cities. This tour will take up thirty-two weeks. We play a return engagement in New York city."

Both Mr. and Mrs. Kendal were looking the picture of health, and are bronzed from their voyage.

The new one-act piece, It Was a Dream, was produced by them on Sept. 18 at the Prince of Wales' Theatre, Birmingham, England. Mr. Kendal was not in the cast. Mrs. Kendal was Lady George Armytage; Joseph Carne played Lord George. Jealousy is the principal feature of the plot. Mrs. Kendal is strongly suspected of being the mysterious X. L., the anonymous author.

A. M. PALMER'S OPENINGS.

Manager A. M. Palmer will open the season of the Madison Square Theatre on Oct. 27, with A Pair of Spectacles, Sidney Grundy's adaptation of Les Petites Oiseaux. Richard Mansfield in consequence will have but two weeks longer at that house.

The season of Palmer's Theatre will begin Nov. 10, when Mr. Willard opens in The Middleman. After eight weeks of that play, Rosina Vokes comes for four weeks, and Mr. Willard will divide that time between Boston and Philadelphia, after which he will return to the metropolis to remain for the season. He will be supported by some of the members of the regular stock company of the Madison Square Theatre, and by some English people, notably Charles Harbury, Sam Matthews, E. R. Gardiner, Harry Cane, Bessie Hatton and Olga Brandon. They will sail for this country on next Wednesday on the *City of Chicago*. The ladies named are to appear in Judah when that play is produced. The Madison Square Theatre artists to be seen in The Middleman are Mr. Bell, Marie Burroughs, Agnes Miller, Mrs. Phillips and Katherine Rogers. Following The Middleman will probably come Judah, The Village Priest, and Wealth.

THE ARTIST'S VOICE.

At the recent semi-annual meeting of the State Homœopathic Medical Society, Dr. L. A. Bull, of Buffalo, read a paper on the cause of throat troubles among theatrical people.

The doctor thinks that the main cause of the various phases of voice affections is to be found in inadequate dressing-room ventilation. This room depends for heat and light upon a flaring gas jet. What little oxygen has filtered in during the hours in which it is unoccupied is speedily burned and the unfortunate occupants make up in an atmosphere of diluted carbonic acid.

The actor or singer goes from this room, with skin and mucous membrane thoroughly relaxed, and is exposed to the slightest effect of possible draughts. Nor is this all. The performance may require the burning of colored fires. This is hurtful.

After the performance the artists frequently hurry to the train and spend the night in the blissful atmosphere of a sleeper. The draughts of a stage, the frequent changes of temperature, the irregular meals, the exposure to storms, for which they may be unprepared, on getting out of trains in the early morning—all these work upon a soil specially prepared in the dressing-room.

PROFESSIONAL DOINGS.

T. Henry French has secured the American rights to the farce-comedy of Niobe, by Harry Paulton. Mr. French will present it at the Garden Theatre after the run of Dr. Bill. The piece is a travesty of Pygmalion and Galatea.

Oliver Doud has been engaged to stage manage Adelaide Moore's productions.

Carrie Turner, who has been engaged for the production of Nero, is *en route* for this country by the *Aurania*.

Frederick De Belleville arrived from Europe on Saturday by the *Etruria*. He attended the first rehearsal of the new play, Men and Women, at Proctor's Theatre on Monday.

Francis Wilson closed the run of The Merry Monarch at the Broadway Theatre on Saturday night with a speech. The comedian is said to be building a new house at New Rochelle, which will have a roof garden and stage, the latter designed principally for rehearsals.

Now that Fay Templeton is out of the Hendrik Hudson company, it is said that she will sail for Europe in a few days to return when her presence is required by her new manager, John H. Russell.

By permission of Colonel Sinn, John Glendenning and Fred. C. Brooks will appear at the benefit for the Little Mothers' Society at the Fifth Avenue Theatre on Thursday afternoon.

Manager C. Baker wires that Gray and Stephens were greeted with a Christmas house on Sunday night at Harris', Cincinnati.

For the first time in the history of the Lee Avenue Academy of Music, Brooklyn, last week, there was not a free pass given out after Monday night. Shenandoah was the attraction.

Edwin Arden's new play, Raglan's Way, seems to be meeting with favor. It is claimed that the press in all the cities in which it has been seen have been enthusiastic over star and drama both. David M. Peyser, the manager, announces open time after January.

A strong company has been engaged to support Mme. Janauschek who will open her season in Troy a week from next Monday. Her first production will be Dr. Heinrich Laube's five-act play, Essex, in which she appears as Queen Elizabeth.

Love Finds a Way, the new play which C. T. Dazey wrote for Katie Putnam, is reported to have met with considerable success at the Grand Opera House, Boston, last week.

Harry McDonough has left Francis Wilson's company and gone to the Casino, where he will be seen in the production of Poor Jonathan.

Samuel Henderson, the popular manager of the theatre at the Soldiers' Home, Dayton, O., and a brother of the late William Henderson, is visiting Mrs. Ettie Henderson at Jersey City.

The new lithographs which Gustave Frohman has got out for the production of The Witch have become very popular. Out of several hundred sent over to Brooklyn recently to advertise the attraction, fully one-third were surreptitiously abstracted or begged, and are now doing duty, framed, in private houses over the Bridge.

The Roberts-Sailer company will open its season in Faust and Marguerite at Atlantic City, N. J., on the 20th inst.

The Siberia and Kajanka companies had a railroad experience on Monday night. The special train bearing them collided with a freight train at East St. Louis, and Carrie Radcliffe and Master Jack Ferris, of the Siberia company, were painfully injured, while the properties of both companies were destroyed.

Charles Kent, who has made a great success as Miles Hendon in The Prince and the Pauper, will be at liberty in a few weeks. He would be a decided acquisition to a stock company.

The sale of seats for the Jefferson-Florence engagement at Palmer's Theatre opened yesterday (Tuesday).

The first Boston presentation of Shenandoah since its original production at the Museum, took place on Monday night, and the press of the Hub universally praised it yesterday morning. This is noteworthy because the Boston press did not commend it on its initial presentation.

Bessie Bonehill, the popular vaudeville artiste, was married lately at Buffalo, to Billy Seeley, formerly of the Four Emperors of Music, and now of Seeley and West. Mr. and Mrs. Tony Pastor were best man and bridesmaid. The happy couple are enjoying their honeymoon traveling with Tony Pastor's company, of which they are both members.

The pupils of Eddie Collier have been greatly benefited by the instruction in dancing they received from him during the past Summer. Marie Cahill in Superba, The Pollock Sisters in The Fakir, Ella Wilson in Penalty, and Lily B. Sinclair in Vernona Jarbeau's company have all received flattering notices for their dancing this season.

Edwin Cleary's English Opera company, recently presented The Mikado at the National Theatre of Buenos Ayres. The audience composed Dr. Pellegrini, the President of the Republic, and the most representative portion of the British and American colony.

The opera house managers of Hazleton, Ashland, Shamokin, Tamaqua, Shenandoah and Mahanoy City, Pa., have issued a call for a meeting, the object of which will be to perfect an organization for mutual protection against inferior attractions. Good!

C. W. Couldock went to Salt Lake City last week to assume his old part in Hazel Kirke, which will be presented by the Home Dramatic Club there during Fair Week. Mr. Couldock made his first visit to Salt Lake City twenty years ago, remaining for a protracted period, during which time his daughter died and was buried there.

On Sunday, at the Metropolitan Opera House, the annual meeting of the Treasurers' Club of America took place. The following officers were elected: President, E. S. King; Vice-President, S. J. Thompson; Secretary, Edward C. Neilson; Treasurer, Max Hirsch. Board of Governors: Ed. J. Rice, William Davin, Edward J. Gillett and W. W. Walters.

Lucie Villa, daughter of Sam B. Villa, of The World Against Her company, was presented with a valuable gold watch at Toronto last week. It was the gift of an aunt.

Mrs. Leslie Carter has come off second best so far as the first step is concerned in her legal fight to restrain W. J. Ferguson from acting with any other company but her own. On Monday, Judge Lawrence, in Supreme Court, Chambers, declined to grant an injunction to restrain the actor. The judge stated that the case was similar to the one brought by Kiralfy to restrain Carmencita from officiating with any other company than his own. Manager Price, speaking of the decision yesterday to a Mirror reporter, said: "So far from being disposed of by Judge Lawrence's decision, the case will be pushed to the full extent. Mrs. Carter's lawyer will bring it up shortly before the General Term, and he is confident that the contract will be sustained."

Sarah Cowell Le Moyne, wife of J. C. Le Moyne of the Lyceum company, will leave for California on the 15th of October. She goes in response to a call from the literary and dramatic circles of San Francisco, who have engaged her for a number of readings. She will serve up to the genial Westerners a delightful olla podrida, which will have the racy spice of Dobson and be none the less agreeable to the taste for having an infusion of Browning.

The Harry Pepper Ballad Concerts will begin at Hardman Hall on Thursday afternoon, Nov. 20, and will be given regularly thereafter the third Thursday in every month. Mr. Pepper's classes are daily growing larger and there is every prospect of his new venture proving a pecuniary and artistic success.

The fiftieth performance of All the Comforts of Home will take place at Proctor's Theatre next Tuesday evening, and will be celebrated by the distribution of elegant souvenirs of special interest to ladies.

Fred. Solomon has written a new pantomime for Carmencita which is to be produced at Koster and Bial's next Monday night. It is entitled The Dumb Girl of Seville. A burlesque by Mr. Solomon of The Clemenceau Case will follow a week or two later.

MATTERS OF FACT.

Frank M. Kendrick in the character of La Valliere in Cyclit Lorraine is meeting with much success this season in the Lillian Lewis company.

Edwin Stevens announces that he will be at liberty on May 1, 1892. Mr. Stevens does not intend to get left.

Florence Hastings, who plays Rose O'Conor in True Irish Hearts, has made a hit in the part.

Henry Dickson's new melodrama, on an adaptation of "Les Miserables," is reported to have met with much success in every city in which it has been played.

The Music Hall at Hamilton, Ohio, is the leading theatre in that city, and has a seating capacity of 1,200. It is on the ground floor and has been recently remodeled. Manager William H. Morner will share or rent.

Annie Ward Tiffany has made a hit as Peggy Logan in the new Irish comedy, The Foggy Daughter. Klaw and Erlanger are the New York representatives of this attraction.

Edwin A. Pratt, the well-known theatrical lawyer, also proprietor and manager of the new Operatic and Dramatic Exchange, has removed his office to 1193 Broadway, Room 18, in the Gilsey Building.

The engagement of the Madison Square company at the Star Theatre Buffalo, last week was highly successful. At every performance the audiences were large and brilliant, and the fine acting of Mr Palmer's players was thoroughly appreciated and enjoyed. With a continuance of this far-sighted and liberal policy in the management of the new theatre, and a recognition of it on the part of the public, Buffalo may have its share of the good things of New York at first-hand in common with Boston and Philadelphia.

Mae Wentworth has not yet signed for next season. She is a clever actress and plays ingenue and emotional parts.

DILATORY CORRESPONDENTS.

Quite a batch of out-of-town letters arrived too late for publication this week. Most of these letters were dated Oct. 2 and 3, that is to say Thursday and Friday of last week.

It is probable that these correspondents misunderstand the instruction which appears at the head of the Correspondence Department. If they would write and mail their letters on Monday or Tuesday nights, they would arrive in time, and each correspondent should be particular in ascertaining the proper day to mail his letter.

The following is the list of letters omitted this week, owing to their non-arrival at this office on Thursday or Friday:

Austin, Tex.; Anniston, Ala.; Americus, Ga.; Beaver Falls, Pa.; Cheyenne, Wyo.; Chillicothe, Ohio; Decatur, Ala.; Fort Dodge, Iowa; Houston, Texas; Hamilton, Canada; Los Angeles, Cal.; Muncie, Ind.; Medina, N. Y.; Norristown, Pa.; New Iberia, La.; Palestine, Tex.; Pomeroy, Ohio; Sterling, Ill.; Scranton, Pa.; Sacramento, Cal.; Springfield, Ill.; Tyrone, Pa.

MANAGERS' MESSAGES.

Chicago, Ill., Oct. 7.—The success of The Limited Mail in other cities more than duplicated here. Even standing room was not to be had. Manager Baylis offers entire season of 1892 during World's Fair.
ELMER E. VANCE.

Chicago, Ill., Oct. 7.—Ole Olson turned hundreds away from both performances at the Standard today. It was the largest business ever done at the house. JACOB LITT.

Chicago, Ill., Oct. 7.—Lend Me Your Wife was produced here last night to packed house. Hundreds turned away. Immense hit scored.
E. B. JACK.

Chicago, Ill., Oct. 6.—Our big pantomime company opened last night at Columbia Theatre. The show a great hit. Receipts, $1,600. Thousands turned away. RICE AND HARRIS.

LETTERS TO THE EDITOR.

THE MANAGER OF THE DRAMATIC BUREAU.

SHARON, Pa., Sept. 21, 1891.

To the Editor of the Dramatic Mirror:

SIR.—In reading recent numbers of The Mirror I was pleased to see you take to task Mr. J. J. Spies for his discourteous treatment of professionals applying for engagements. I had such an experience last Summer.

Going to New York and to the agents for the first time to try and obtain a position, I thought it advisable to take a letter of introduction from Mr. J. B. Roberts (who knew me) to Mr. Spies. It was a very nice letter, stating that I had played principally in Western companies; that I had had good experience in repertoire and was talented.

Mr. Spies read the letter and said it was all very nice, but he did not know me, and it would take time to talk to managers about me, and time with him was money, and money was what he was after.

It all meant that he had no time to bother with me. I said, "Good morning," and left his office, not being able to keep back the tears his manner of speaking to me started. I was unknown, and I got no engagement while in New York; but since then I have secured one in a company now traveling.

There is another agent, a woman, whose treatment of people she does not know, is scarcely better than Mr. Spies'. Yours sincerely,
MAUD HUNTER,
Faust and Marguerite company.

INCONSISTENCIES AT OBER-AMMERGAU.

READING, Pa., Sept. 26, 1891.

To the Editor of the Dramatic Mirror:

SIR: In reading The Mirror to-day I came across the article headed, "An Actor at Ober-Ammergau," and it brought to my mind a funny experience.

While at Ober-Ammergau I asked many questions in regard to the peasants who took part in the great "Passionspeil," as it is called; for instance, why the men had long hair and unshaven faces. I was told they let their hair grow because they thought it sacrilegious to wear false beards or wigs.

At 12:30 P. M., after seven acts, there is an intermission of one hour for luncheon. We drove back to our hotel, which, by the way, was kept by King Herod. We were scarcely seated at table when, to my surprise, St. John, the beloved disciple, divested of his flowing robes of red and green and in garb of ordinary mortals, passed around soup.
A READER.

WANTED—A MANAGER FOR
DOUGLASS ATHERTON.
FIRST STARRING TOUR IN AMERICA.
SEASON 1891-92.
IN
Cynthia Burdock,
By CHARLES BARNARD, author of THE COUNTY FAIR.
The properties to be used in this production are historical.
Address DOUGLASS ATHERTON,
Care of CHARLES BARNARD, Box 65, Stamford, Conn.
ANNIE PIXLEY
In a brilliant new play by JAMES C. ROACH,
KATE,
A Romance of the War.
Mrs. Leslie Carter,
Supported by Arthur Byron, E. J. Henley, W. J. Ferguson, W. H. Thompson, Raymond Holmes, Ian Robertson, Mervyn Dallas, Basil West, Newton Dana, Helen Bancroft, Helen Bancroft, Ida Waldegrave and Ida Vernon. The artistic work supervised by MR. DAVID BELASCO.
BROADWAY THEATRE, NOV. 10.
MR. E. D. PRICE, Sole Manager,

THE HANDGLASS.

JAMES O'NEILL is making a howling success of The Dead Heart, but they do say that he goes down in cellars and acts Monte Cristo by himself, just for old acquaintance sake.

† † †

DATES AHEAD: Thanksgiving and Xmas matinees.

† † †

It's the fashion to print paragraphs as to how great men began life. Diligent research reveals the following facts:

Edward Sothern didn't have a copper when he commenced a fight for existence. The only really handsome things he possessed were an embroidered flannel petticoat and a repoussé tin-rattle.

In Francis Wilson's early youth he developed such a fondness for condensed milk that it was feared his constitution would suffer.

James Powers spent his young days making pin wheels and pinning them all over the front stoop.

When De Wolf Hopper landed in New York he only had seven cents in his pocket. He admits, however, that he carried more money in a grip and had a bank account.

Hubert Wilke, when a boy, had a habit of biting his nails. He was made to wear thimbles, however, and never indulged in the practice except when singing some impressive song.

Mrs. Carter used to cut little divorce suits out of muslin for her dolls when a child.

It is said that Richard Mansfield was intended for a journalist, but he received a warning in a dream one night and became an actor.

Lilly Langtry was afraid to go to sleep in a dark room until she became quite grown up.

Sybil Johnstone when a little girl was able to stand any degree of cold, and often expressed a wish to be an angel with only wings to wear.

Burr McIntosh, when about thirteen, once nearly killed a boy for calling him another.

† † †

MANAGER (*to applicant for position*): "You say you were born abroad. Where, may I ask?"

WOULD-BE-STAR (*simpering*): "Hoboken, please sir."

† † †

AN impassioned *role*—a hot biscuit.

† † †

FLORENCE was mistaken for a priest and a member of Parliament while in England, and Colonel Tom Ochiltree says the people over there know a thing or two, and never once took him for an actor.

† † †

An exchange says that Cora Tanner was well received in England. In the West this would mean that she escaped unhurt, but in England it may mean a great deal, and, on the other hand, it may mean a very little.

† † †

THE German Operatic Burlesque company is composed of midgets, four feet high, and the youngest of the females is thirty-six. The manager of that company was bound to have no stage-door contingent.

† † †

JEROME K. JEROME is only thirty. Perhaps he is the man we have heard so much about—the coming dramatist.

† † †

An actor who played a Summer engagement in St. Louis has left the stage and become an insurance agent. This is from bad to worse with a vengeance.

† † †

PATTI is coming over to say goodbye again in November, '91. Well, we can stand it if Abbey can.

† † †

THE Mask of Life, John A. Stevens' "Great-Heavens-what-have-I-done" drama, was billed upon the fences throughout unhappy Brooklyn last week with two faces in the form of masks. One represents his Satanic majesty and the other is a lifelike portrait of Daniel Sully in repose. Brooklyn people want to know what Daniel Sully has to do with it.

† † †

MISS WILSON, a British songster, is paralyzing the East Indies with her vocal interpretation of the following:

SWEET Kittie Connor,
I dowt upon 'er;
Kite, Kite, as sure as fite,
You'll 'ave to marry me;
Or else I 'ave a nowtion
Of diving in the owcean,
And mashing with the mermaids
At the bottom of the sea.

† † †

THAT sweet young thing, Hattie Harvey, says she cried for two days when she left Patti. What a shame she didn't have the hair framed and used as advertisements.

† † †

OLIVE is going to make a bigger hit with the society girls than the song they have been singing so much of late, "The night Maloney landed in New York—ta-ra-ra-ta," or something of that kind.

† † †

A CRITIC remarks, anent Miss Templeton: "Five out of the sixteen pairs of tights promised by her advance man were actually displayed by Miss Templeton, whose facilities for exhibiting this article of clothing are so much above the average of her sex that the suppression of the other eleven was a subject of poignant regret among the gentlemen in the anatomical seats."

PESTS OF THE PROFESSION.

As the season of 1890-91 is now steadily under way the camp followers and road agents of the profession are beginning to obtrude their obnoxious presence. Like the needle to the pole, THE MIRROR has unswervingly adhered to its principle to squelch the pirates and stamp out pirsey, and as the result of its unrelenting war many notorious pirates are now paying royalties to playowners that they had previously defrauded.

The apparent ease with which pirates procured the lithos of the standard stars from unscrupulous printers has long been a source of annoyance. The subjoined correspondence between a pirate crew styling themselves Bronridge and Paige's Theatre company and the Chicago Bank Note Company will serve to illustrate the stolen paper question:

BLAIR, Wis., Sept. 22.

President Chicago Bank Note Company:

DEAR SIR:—It convenient I would like you to forward a line of litho samples C. O. D., as I wish to choose my lithos for the season. Especially soubrette and character heads. Quote prices.

HARRY BRONRIDGE.
Manager Bronridge and Paige's Theatre Company.

Pirate Bronridge received the following reply:

CHICAGO, Sept. 23, 1890.

Harry Bronridge, Esq., Manager Bronridge and Paige's Theatre Company, Whitehall, Wis.:

DEAR SIR:—We have no samples that will fit any of the plays you pirate. Respectfully yours,

THE CHICAGO BANK NOTE COMPANY.

The following is the repertoire appearing on the circular of Bronridge and Paige's Theatre company: Rip Van Winkle, Hazel Kirke, East Lynne, Fanchon, The Colleen's Dream, Noble Outcast, Caprice, Under Two Flags, Fogg's Ferry, Little Lord Fauntleroy and Passion's Slave. Managers should keep a bright look out for Bronridge and Co.

It may be mentioned, that a pirate company played through the South last Fall, using Agnes Herndon's lithos, while its leading lady(?), who was said to have been a scullion in a hotel in Albany, N.Y., impersonated Miss Herndon.

A gang of pirates called Kempton's Komedy Kompany are playing Held by the Enemy, and were at Monmouth, Ill., Sept. 24.

The Rella Comedy company is playing Fogg's Ferry in New York State at tentwenty, and are said to be pirates.

The Masslich and Cochran's Musical Comedy company that are now playing Fun in a Boarding School have writen from Union City, Ind., to New york to the different printing offices to secure printing for The Private Secretary. This company has no right to present the piece.

DUNCAN HARRISON'S LUCK.

Duncan B. Harrison was admiring some jewelry in a Broadway show window when a MIRROR reporter met him the other day.

"The Big Fellow is in good trim," he said, "and we're coining money with Honest Hearts and Willing Hands. The past three weeks we played to over $21,000. That's business for you. This week we are on the road, and next week we open in Chicago."

SUNDRY COMMENTS.

THE NUDE IN DRAMATIC ART.

Editorial in the Syracuse Standard, Sept. 20.

It is a healthy sign to find a newspaper so closely identified with the theatrical profession as THE NEW YORK DRAMATIC MIRROR invoking the actors and actresses of the country to repudiate sympathy in or endorsement of the exploit of Sibyl Johnstone, whose indecent exposure of person in a play being performed in New York has so far escaped the vigilance of the police. THE MIRROR is desirous that in some manifest form the players' profession may condemn this singular prostitution of their art to the level of a brothel. It cites the vicious times of the seventeenth century when women went to the theatres with a vizard mask, because, as Colley Cibber says, they were "decently afraid of venturing barefaced to a new comedy till they had been assured that they might do it without shame to their maidenly modesty." Why the police authorities of New York are not about their business in this affair there is no telling. An urchin, ten years old, if caught swimming in his skin off a pier in New York would be snatched from his bath in a jiffy for shocking the neighbors.

ARTICLES OF RARE LITERARY MERIT.

New Bedford, Mass., Evening Standard.

THE QUARTERLY, issued by THE NEW YORK DRAMATIC MIRROR, contains articles of rare literary merit pertaining to the stage, by well-known writers.

THE "TWO WEEKS' NOTICE" CLAUSE.

Toledo Commercial.

If THE MIRROR succeeds in its war against the "two weeks' notice" clause, it will receive the thanks of the profession and add another line to its list of good deeds done.

THE ECHOES OF MEMORY.

Toledo Commercial.

Harrison Grey Fiske's cleverly written "Memory" of Dion Boucicault will be read gratefully by the relatives and friends of the noted playwright. Mr. Fiske was clearly the friend of Boucicault, and knew him so well as to thoroughly appreciate his great genius, his wonderful self-sacrificing disposition and what he had done for the stage. In this "Memory," several of the peevish stories that found life in envy and revenge for fancied wrongs, are clearly dissipated. It is creditable to the author, and will form a happy memento to those the playwright and actor left behind.

A VALUABLE NUMBER.

Albany Express.

The last issue of THE DRAMATIC MIRROR is an unusually valuable one. It contains a biographical account of the first production of Boucicault's London Assurance; some personal reminiscences of the dead playwright; a desultory conversation of Sol Smith Russell's, in which he tells how A Tale of a Coat came to be written; a well written editorial on "The Physical Drama," which is just now agitating New York, and the usual scholarly essay which has become a weekly feature of THE MIRROR's make-up.

THAT VICIOUS INJUSTICE.

Boston Traveller.

THE DRAMATIC MIRROR denounces the system in vogue among theatrical managers of inserting into their contracts with actors what is known as the "two-weeks-notice clause," by which they may dismiss any member of their companies simply by giving them a fortnight's warning. THE MIRROR takes the recent experience of Miss Maida Craigen, who is well known in this city, for its homily. This is certainly unfair to any actress or actor, and we heartily agree with THE MIRROR when it denounces the system which permits such injustice as "vicious."

THE English papers are advertising a reward for information that will lead to the discovery of Evan Edward Davies, an English actor who was last heard of here as a member of Lillian Lewis' company. The advertiser is Mrs. Davies, 39 Forest Road, Dalston, London.

☞ The rate for cards in Managers' Directory is $1 per line for three months.

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Seats 1000. Stage, 30x50. Population, 20,000. Share or rent. Address H. PETERSEN, Manager.

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OPERA HOUSE.
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Complete Scenery. Stage 40x70.
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STANDARD XYLOPHONES,
Brattleboro, Vt., are used by the best players.

LONDON NEWS AND GOSSIP.

LONDON, Sept. 26, 1890.

Henry Irving is so popular in New York that I know you will be glad to know that the success of the new Ravenswood at the Lyceum is both complete and unequivocal.

Of course you have already had full and more or less—principally less—true and particular accounts by cable of the humors of last Saturday's première.

Some of these humors were very humorous. With details of the row between Joseph Hatton and a nonentity called Brett you have probably been surfeited. Doubtless Joseph should have known better than to thus misbehave, but the incessant jabber of certain first-nighters is always irritating, and when it happens (as it did in this case) to be idiotic jabber, even homicide might be justifiable. Therefore Hatton may be forgiven.

* * *

But the play's the thing, after all, and, in a word, I have scarcely anything but praise for it.

I remember Palgrave Simpson's version of Scott's story which under the name of The Master of Ravenswood was put on at the Lyceum by Fechter some five-and-twenty years ago, and had a great run for those days. Herman Merivale's play is much better goods in every respect, and as for the "production"—well, when I say that it is worthy of the best tradition of the present management, you will know what that means.

That Ravenswood should be sombre and gloomy is, in the nature of things, inevitable if the novel or the chronicle on which the novel is based is to be accepted as groundwork.

That being granted, it must be said that Merivale has done his work well. The opening is clear, and conveys a maximum of information in a minimum of space.

The action in the second and third acts is rapid and consistent. The denouement is pathetic and impressive. The funeral scene with which the play opens is one of the finest stage-pictures I have ever seen.

It is, perhaps, rather a large order to assume that Sir William Ashton and his daughter Lucy would come here to meet their enemy Edgar, face to face, at the interrupted obsequies of his father, or that, having thus come, the dawn of love would straightway be evident. But, histrionically speaking, the effect is very fine.

* * *

Other fine effects in the play include the coming of Edgar to provoke Sir William Ashton to a duel, and being checked by catching sight of the portrait of Lucy; the saving of that lady's life by Edgar s rushing off to shoot an infuriated bull that is pursuing her—this gun was on Saturday night fired by Irving through a window, but this was so bathetic that he has since adopted the other plan with increased effect.

Fine picturesque and dramatic points, also are the fighting of Buckland by the angry Edgar; the meeting by him and Lucy (who is betrothed to him) of the old hag who prophesies such direful doom; the return of Edgar to find Lucy being wedded to Buckland; the death of Lucy from shame and horror; the duel between Buckland and Edgar on the sands by the "Kelpie's flow," and the final scene where the faithful Balderstone alone on the stage, amid mournful but grand surroundings, describes the engulphing of the hapless Edgar of Ravenswood by the treacherous sands.

* * *

The acting is of a fine order of architecture all round. Irving is intense and picturesque—indeed, in his most picturesque form—as the Master of Ravenswood, and Ellen Terry is in her best pathetic vein as the poor, distracted Lucy Ashton

William Terriss is dramatic and altogether dashing as Hayston of Buckland, and W. Mackintosh, one of our finest character actors, simple and affecting (especially in the last scene) as the famous Caleb Balderstone. Wenman is a fine, bold Craigengelt, and Miss Marriott (one of our best tragic actresses) is terribly impressive as the Sibyl, Alice Gourlay, and indeed all are good.

Among those present on the first night was your contemporary, Mr. Willie Winter.

* * *

Last night at the Avenue, a house hitherto devoted to burlesque, comic-opera, farcical comedy and such like frivolous theatrical fare, there was produced, the long-talked of and much preliminarily-puffed adaptation of Alphonse Daudet's curious drama, La Lutte pour la Vie.

You, of course, (all print being open to you) know all about this strange story of a strange scientist (so-called) who thinking himself one of the Fittest that ought to Survive, goes about trampling on all men who will allow him so to do, and seducing several silly women and finally after failing to poison his elderly wife, is shot down by one of the Weakest who doesn't much care whether he survive or not. All this and the various ramifications thereof, you know, I say.

Therefore I need only here state that the adaptation has taken two adapters to do it—Robert Buchanan and Fred Horner, to wit, who albeit they have done little to alter the play, except to make Daudet's silly last act even sillier, and to pose on the bill of the play in large type, while the mere author—the sunny Southern Frenchman in question—is named in very much lower-case.

For the first half, the piece went pretty well, but the remaining half went all to pieces. George Alexander, lessee of the theatre, played the Bold Bad Scientist and sham Darwinian (a burlesque character that is almost enough to make the Great Evolutionist turn in his grave) and on the whole George plays it artistically and with firmness.

Genevieve Ward (who is part-purchaser with Alexander of the English rights) represents the Scientist's deserted and long-suffering wife, the Duchess of Padovani, and is full of strong, quiet pathos.

Alma Stanley (not altogether unknown to Americans) wears some fine dresses as that selfish woman of the world, Esther de Soldny.

Many strong players are concerned, but have little chance of scoring. The only real hit of the evening was made by Frederick Kerr, who as the stammering and noble-hearted "analytical chemist," Caussade—a part terribly trying both to actor and audience, won deep attention, where it would have been easy to have aroused derision.

* * *

The Private Enquiry Agent, an adaptation by F. C. Burnand, of La Securité des Familles, is the piece Willie Edouin proposes to put on at the Strand when he has finished with Our Flat. This piece, however, now long past its 500th representation, seems likely to stay on till Easter.

You will be sorry to hear that Alice Atherton has been very ill again. Otherwise she would in all probability have "created" the title-part in Richard Henry's forthcoming new burlesque on the subject of Jane Shore.

Sims and Pettit's new burlesque, Carmen Up to Date, was produced at Liverpool on Monday with (I hear) enormous success, Florence St. John, Mari Jones, E. J. Lonnen and Arthur Williams scoring heavily in the chief parts. The piece will be brought to the Gaiety next Saturday week.

Miss Wallis (whose husband, John Lancaster, is proprietor of the Shaftesbury Theatre) will commence a special season there on Oct. 8 with a new Russian drama, written by the ubiquitous R. Buchanan, and entitled The Sixth Commandment.

Willard and company finish at this house to-night, and will sail for your city in a few days.

Miss Eastlake, although she will not be Wilson Barrett's leading lady at the New Olympic, is still ever the best of friends, dear boy, and will run a series of matinees at that house with a new drama called A Yorkshire Lass, especially written for her by the Leeds journalist and playwright, J. Wilton Jones.

J. K. Jerome's new play, adapted from the German for Augustin Daly, was duly copyrighted at Edinburgh last week.

The Black Rover, a melodramatico comico-burlesque-cum-blood-and-thunder opera, written and composed by one Luscombe Searelle, was produced at the Globe on Tuesday night and aroused mixed feelings.

Critic Clement Scott is going to lecture at the Birkbeck Institute, Chancery Lane, next Wednesday, on "Thirty Years at the Play."

Last Saturday there was copyrightly performed (for Horace Sedger, manager of the Lyric and Prince of Wales' Theatres), a comic opera by two compatriots of yours, Reginald Dekoven and H. B. Smith, to wit. It was originally called Robin Hood, but as we in this nation have so many pantomimes and burlesques of that name, the title was changed to Maid Marian.

The inevitable burlesque on Ravenswood has already been announced. It is being prepared for one of Lingard's traveling companies by A. C. Torr (the alias adopted by Fred Leslie when engaged in composition) and Horace Mills, who, with "Torr," wrote the burlesque called Miss Esmeralda.

An evening paper, which is generally at sea when it ventures on theatrical topics, gravely stated that the authors of the threatened Ravenswood skit are Fred Leslie and Mr. Wills. Fancy our own blank verse bard, Wills, going in for burlesque, and burlesque of Irving, forsooth! Next, I suppose, we shall hear of a Greek tragedy being written by

GAWAIN.

FOREIGN FOOTLIGHT FLASHES.

Victorien Sardou has turned his sixtieth year, and Sarah Bernhardt has begun to dye her hair. *Sic transit gloria mundi.*

* * *

Herman Sudermann's much talked-of play, Die Ehre, has been done into English by Jerome K. Jerome. It was produced for copyright purposes on Sept. 18 in Edinburgh, Scotland, under the title of Birth and Breeding. Augustin Daly has purchased the American rights.

* * *

Jerome K. Jerome, who three years ago was comparatively unheard of, is to-day one of the most successful of British dramatists. With the production last night of New Lamps for Old at Daly's, he established the almost unprecedented record of having four of his works played at the same time. The others are the Maister of Woodbarrow at the Lyceum, Sunset at the Garden Theatre, and What Women Will Do, in England.

* * *

A few biographical notes may not be out of place. Mr. Jerome is 29 years of age. When he was 15 he became an actor—his Stageland may be regarded as his own experiences. He was afterwards schoolmaster and journalist, and on June 10, 1886, his first play—a one-act piece called Barbara—was produced at the London Globe. Sunset was written two years later to be followed by Fennel, which saw light at the Novelty. The Maister of Woodbarrow was produced on March 31, 1888, and New Lamps for Old was done at Terry's on Feb. 8 of this year.

* * *

Some years ago Mr. Jerome was in the habit of writing to men of mark and asking advice from them. Here is a letter he received from Longfellow

CAMBRIDGE, U. S., July 22, 879.

MY DEAR YOUNG FRIEND, Your letter has given me much pleasure. I am happy to know that any words of mine have cheered and strengthened you. With my best wishes for your happiness and success in life, I am, yours very truly,

H. W. LONGFELLOW.

Mr. Jerome is the first English dramatist who has tried the experiment of organizing a company and sending it on the road with his own play—New Lamps for Old. Up to now it has proved successful.

* * *

Henry Arthur Jones' Middleman, or rather the German adaptation by Herr Wolff, will be seen at the Thalia Theatre, Hamburg, on the 15th inst.

There may be a chance of seeing Henri de Bornier's drama, Mahomet, over here before long. It will be remembered that the play was being rehearsed for production at the Théâtre-Français when it was prohibited by the Paris authorities on the ground that the subject treated might offend the religious susceptibilities of the unspeakable Turk. It is reported that M. de Bornier has received an offer for the American rights.

* * *

From all one can gather from the Sunday vibrations of the Atlantic cable, Sims and Pettit's new burlesque on Carmen was a success in London last Saturday night. The hit was made, not by Sin-jin, but by E. J. Lonnen as the Toreador.

* * *

Robert Buchanan's new play The Sixth Commandment, which is booked for production at the London Shaftesbury to-night (Wednesday), is based on a Russian story, and is guaranteed to be entirely free from Nihilism, fur-coats and sleighs. But this "new" play is not by any means new. It was written two or three years ago, and was considered so bad that the unanimous verdict of all who read it consigned the MS. to the W. P. B. Two years, however, is more than sufficient time in which to forget a bad play, and Mr. Buchanan has ferretted the MS. out again, and prays his star it may succeed. Amen. Mr. Buchanan, amen!

* * *

Leona Dare, the well-known trapezist, met with a serious accident last week in Paris. She went up at the Porte Maillot attached as usual by her teeth to a trapeze hung below a balloon. The wind was strong, and seeing that the balloon ran a danger of being carried away Leona Dare let go her hold and fell to the ground. Her leg was broken above the ankle by the fall. She was immediately removed to the hospital.

* * *

Cecil Raleigh has been guilty of another one-act play. Unreal Riches is the euphonious title. Why not Castles in Spain?

* * *

Marie Hoch, who was formerly with Amberg's company in this city, committed suicide a few days ago in Berlin.

* * *

An English translation of Ibsen's Lady from the Sea may be seen before long at a London theatre.

* * *

Of George Moore the following story is told: "He had a play at the Odéon, and at the same time an adaptation of Othello was being rehearsed at the theatre. He called one morning and asked to see the manager. 'What name shall I give, monsieur?' demanded the concierge. 'Tell M. Porel that the English author whose play he has accepted desires to see him.' The concierge went towards the manager's room. On his way he met one of the employés. 'There is a gentleman in the hall who tells me he is the English author whose play has just been accepted,' he said to the official. 'Quite right,' answered the latter. 'Send him in. Monsieur Shakspeare, no doubt!'"

* * *

An English exchange says that an essentially new departure of the dramatic world is about to be tried in Berlin—a Socialistic theatre—the arrangements for which have been already completely made. The performances will take place on Sundays, and the prices of admission will be uniform to all parts of the house the seats being determined by ballot. Oh, Henry George!

* * *

From what we hear Mr. Willard has been sharing social honors in London with Mr. Stanley. As each of these gentlemen are to be seen in New York—each in his specialty—about the same time this is as it should be. Stanley is coming to tell us how he explored the Dark(ey) Continent. Willard will relate how he discovered the Yanks, when he goes home again.

* * *

The Black Rover is not the name of a collie dog, but an alleged comic opera that was produced recently at the London Globe Theatre. Oakey Hall writes that the prima donna's assoluta was not up to her high A and the tenor's voice gave out in the second act.

* * *

Manager George Alexander and Genevieve Ward are still having a Struggle for Life at the London Avenue Theatre. Reports from the field of battle do not argue well for the "struggle" at the box-office where Dr. Bill's fees were really astonishing before he came to take up his quarters in New York.

* * *

Lord Dunlo in a proscenium box and Lady Dunlo as Venus on the stage are the prevailing attractions at a London East-side theatre.

* * *

An English comic paper has suggested to D'Oyly Carte and Barrett whose new theatres are finishing that they should dedicate—in view of the Whistler-Moore and Hatton-Brett "spats" a foyer to purposes of fracas—canes and crush hats as weapons of offence to be obtained of the ushers after the methods of hiring lorgnettes.

* * *

The death of M. Brasseur, the director of the Theatre des Nouveautes and one of the most original low comedians on the French stage, is announced from Paris. All those who have known the extraordinary ability of this extraordinary man will receive the news with regret. Mr. Brasseur made his reputation at the Palais-Royal Theatre by his wonderful "make-up." No other actor could touch him. He invented the most prodigious and original of types that have ever been seen on the stage and so invested them with humor that their absurdity was forgotten. He afterwards became director of the present Nouveautes on the Boulevard which position he held with varying success till his death.

*** The rates for "Open Time" in THE DRAMATIC MIRROR are: One announcement (one date), 50 cents; for each additional date, 25 cents. Subsequent insertions at same rates.

OPEN TIME.

The Following Dates are Offered to Traveling Managers. Write or Wire.

AMESBURY, MASS.—Amesbury Opera House, Thanksgiving and Christmas.

ALBANY, N. Y.—Jacobs' Opera House, Oct. 2, 23, 24, Nov. 6, 7, 8, 20, 21, 22.

BROOKLYN, E. D.—Novelty Theatre, Thanksgiving week.

BOSTON, MASS.—Grand Opera House, Thanksgiving week.

BUFFALO, N. Y.—Corinne Lyceum, Nov. 10, week. Dec. 4-6, 18-20, Jan. 29-31.

BRIDGEPORT, CT.—Proctor's Grand Opera House, Oct. 8, 9, 10, 11, 30.

CHICAGO.—Clark Street Theatre, Dec. 14-Feb. 1.

CENTREVILLE, S. D.—Centerville Opera House, Fair week Oct. 7-10,

CHICAGO, ILL.—Litt's Standard, Nov. 9, Dec. 21, Jan. 11, Feb. 15.

DULUTH, MINN.—New Lyceum Theatre, open time after March 1.

ENGLEWOOD, CHICAGO.—New Timmerman Grand Opera House, October and November dates.

GALESBURG, ILL.—New Auditorium, Nov. 25 to 30.

HARTFORD, CONN.—Proctor's Opera House, Oct. 27, 28.

HONESDALE, PA.—Opera House, all November after 17; January, February and March, 1891.

HOBOKEN, N. J.—Jacobs' Theatre, Dec. 18, 20, Jan. 26-28.

LYNN, MASS.—Lynn Theatre, Oct. 24, 28, 29, 30, Nov. 14, 15, 20, 21, 22, week Dec. 1.

LEWISTON, ME.—Music Hall, Oct. 20, week.

MONTREAL, CAN.—Academy of Music, Sept. 8, week; Oct. 13, week; Oct. 29, week.

MILWAUKEE, WIS.—Bijou, Nov. 9, 30, March 8.

MAUCH CHUNK, PA.—Opera House, Oct. 30, Nov. 27.

NORFOLK, VA.—Lewis Opera House—Open time.

NEW YORK.—Jacobs' Theatre Jan. 12, week.

NEW HAVEN, CT.—Proctor's Opera House, Oct. 17 to 25.

PORTLAND, ME.—Portland Theatre, Oct. 13, 14, 15, 16, 20, 21, 22, 23, 24, 25, Nov. 6, 10, 11, 12, 13, 14, 15, 20, 24, 25, 26, 27, 28, 29.

PATERSON, N. J.—Jacobs' Opera House, Oct. 1, Dec. 22-24, Jan. 7, 22, 29, 30.

PHILADELPHIA, PA.—Continental, Jan. 12, 19, 26, Feb. 2.

PARIS, KY.—New Grand Opera House, Open Time after Dec. 1.

PROVIDENCE, R. I.—Gaiety Opera House Oct. 6, week.

RICHMOND, IND.—Grand Opera House, Oct. 14 (Horse Fair).

RALEIGH, N. C.—Metropolitan Hall Oct. 13-17.

ROANOKE, VA.—Opera House, Nov. 27 and March 30.

ROCHESTER, N. Y.—Academy, Nov. 17, 22, Feb. 2, 7.

STREATOR, ILL.—Plumb Opera House, Oct. 20, Nov. 27 and Dec. 25.

SOUTH BEND, IND.—Oliver Opera House Dec. 29, week. Jan. 5, week.

TUSKALOOSA, ALA.—Brady's Theatrical Circuit, after Jan. 1.

TROY, N. Y.—Griswold Opera House, Oct. 10.

WAPAKONETA, O.—Timmermeister's Opera House, Holiday and other dates wanted.

WAYNESBURG, PA.—Opera House, Oct. 13-15.

WARRENSBURG, MO.—New Opera House, Oct. 10.

WESTFIELD, MASS.—Nov. 27, Dec., Feb. and March open.

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TO CORRESPONDENTS.

The regular weekly letters of all correspondents must arrive at this office on Thursday, or early on Friday afternoon at the latest. When in doubt about the proper time to mail your letter you should consult the local postmaster. The letters of correspondents that do not reach THE MIRROR *office on the days specified will not be published.*

BOSTON.

The Soudan is in its fifth week at the Boston and there is no diminution in the audiences or in their enthusiasm.

The Harrigan bill at the Tremont week of 6-11 is Squatter Sovereignty. Next week Cordelia's Aspirations, with which the engagement closes.

Little Em'ly has replaced The English Rose at the Museum. The cast is exhaustive of the Museum material, and the piece will probably have a month's run.

James O'Neill is in his second and last week at the Hollis Street with The Dead Heart. He will be followed 13 by the Lyceum co. in The Charity Ball.

Katie Putnam closed a fair week at the Grand Opera House 4. Annie Ward Tiffany in L. R. Shewell's emotional play, The Stepdaughter week of 6-11.

Maggie Mitchell opened at the Park in Fanchon. She remains for a week, and will be followed by The Clemenceau Case 13.

Shenandoah opened at the Globe 6 to a big house, which state of things will undoubtedly last through the engagement. A Shenandoah performance in this city knows no empty seats.

The Rentz-Santley troupe has been followed at the Howard Athenæum by Harry Kernell's High-Class Vaudevilles.

The opera season at Music Hall has been unsuccessful, and two weeks, instead of four, will constitute the season. Robin Hood, the opera presented, met with universal favor. The locality had undoubtedly much to do with it. Had the co. been able to secure one of the smaller theatres, say the Tremont or the Hollis, the houses would have been filled nightly. Robin Hood ran two weeks.

John J. McNally, of the *Herald*, author of Upside Down and A Straight Tip, is the author of the Hanlon's new piece, Superba.

George B. Radcliffe, who for a number of years past has been stage manager at the Howard Athenæum, has accepted a like position under W. J. Gilmore at the Central Theatre, Philadelphia.

Julia Marlowe is announced at the Hollis Street, Nov. 3, for three weeks. During her stay she will bring out Cymbeline and Much Ado About Nothing, making her first appearance in this city as Imogen and Beatrice.

Winthrop G. Snelling, treasurer last season at the Grand Opera House, is on the road as agent of the Justin Adams co.

The receipts for the opening week of The Soudan were larger than for the same period of any play produced at the Boston Theatre in the last twenty years.

Harry Davenport, the youngest son of E. L. Davenport, joined Harrigan's co. at the Tremont Theatre. His mother, the widow of the tragedian, has just opened a school for dramatic instruction in this city.

CINCINNATI.

Managers Rainforth and Miles, who are firm believers in the popularity of the Emma Abbot Opera co., and regard the troupe as one of their most attractive bookings, are jubilant over the success attending the engagement of the co., which closed 4 at the Grand. Ernani, Rose of Castile, Fra Diavolo, Bohemian Girl and The Masque Ball made up the week's programme, and on several occasions the S. R. O. placard was called into requisition. The work of Annandale, Michalena, Pruette, Broderick, Karl and Dubois was warmly applauded during the week. The several operas were satisfactorily staged. The Charity Ball week of 6-11; Sol Smith Russell 13-18.

Lajanka to remunerative business week of Sept. 29-4. Emma Juch Opera co. week of 6-11; International Specialty co. 13-18.

At Harr'n's, The Great Metropolis 5-11; An Irish Arab 12.

One of the Finest, with Edwin M. Ryan as the German policeman, scored a hit at Harris' during the week of Sept. 28. Gray and Stephens in The Old Oaken Bucket 5-11. The Wilbur Opera co. will begin a six weeks' engagement 12.

At the Peoples' the programme presented during the week of Sept. 28-Oct. 4 by the Victor Specialty co. was one of the most attractive of the season and the attendance was correspondingly large. The Williams Folly co. week of 11. The Whallen Specialty co. week of 12-18.

Mama of James E. Fennessy of Heuck's, who was confined to his room for several days from the effects of a wrenched knee, is once more to the fore.

Harry Rainforth, of the Grand, contemplates the erection of a handsome residence on McMillan avenue in Walnut Hills, one of Cincinnati's handsomest suburbs.

PHILADELPHIA.

McCaull's Opera co. presented The Seven Sundians at the Grand Opera House Sept. 29 to a very large audience. Good business all the week. Lewis Morrison in Faust 6-11.

At the Chestnut Street Opera House Augustin Daly's co. were given an enthusiastic reception 29 when they presented 7-20-8. Crowded houses all the week. De Wolf Hopper's co. in Castles in the Air 6-11.

James T. Powers was welcomed to the Arch Street Theatre 29 by a large and particularly friendly audience when he made his first appearance here as a star in A Straight Tip. He is supported by an able co., and they give a very enjoyable entertainment. Good business all the week. Bottom of the Sea 6-11.

At the Chestnut Street Theatre A Texas Steer was presented 29 to a full house. Business very fair all the week. Same co. 6-11.

The Charity Ball, presented by the New York Lyceum co. at the Broad Street Theatre, met with and merited much success. There is an air of refinement and good taste pervading the performance of this co. that makes it a pleasure to witness it. Aunt Jack 6-11.

Pauline Hall and her capable co. began the second week of their engagement at the Walnut Street Theatre 29 to a good house. Owing to the success of Amorita the revival of Erminie has been abandoned. Miss Hall and her co. are very well liked here. Business good. The Canuck 6-11.

At the Park Louis Harrison in the Pearl of Pekin opened 29 to a good business. The Amberg German co. from New York 6-11.

John A. Stevens appeared at the People's Theatre 29 in his own drama Wife for Wife to an excellent audience. Both play and star were cordially received. Business good. Held by the Enemy 6-11.

At the National My Aunt Bridget with some new and entertaining features entered upon the final week of its prosperous engagement 29 to a crowded house. Business heavy all the week. Charles T. Ellis 6-11.

Clay M. Greene's version of Uncle Tom's Cabin was given for the first time in this city at Forepaugh's Theatre 29 to an immense audience. The performance was good. Big business all the week. Nell Agrah 6-11.

At the Lyceum, the Bennett-Moulton Opera co. began its second and last week 27 in the Chimes of Normandy to good business. The opera was handsomely costumed, prettily set, and agreeably rendered. Lester and Allen's Variety co. 6-11.

Gillett's World of Wheels co. appeared at the Continental Theatre 29. The programme was a pleasing and varied one. Business fair. The Blackthorn 6-11.

At the South Street Theatre, Frank I. Frayne in Si Slocum, drew a crowded house 26 and the performance was loudly applauded. Creole Burlesque co. 6-11.

Lester and Williams Novelty company opened at the Kensington Theatre 29 in a lively burlesque called Bo and Jack, and did a fair business during the week. True Irish Hearts 6-11.

Tony Pastor and his company drew an immense audience at the Central 29. Athletic and variety 6-11.

Anna Boyd in Overlook was booked for the Park Theatre week of 6, but that piece having been withdrawn, Manager Fleischman secured the Amburg New York co. to fill in the time.

LOUISVILLE.

The Charity Ball closed the week of Sept. 29 at Macauley's, and The County Fair opened 29, both doing an immense business and calling for the highest praise. Kelly and Williams in U and I and Mr. Barnes of New York three nights each week of 6-11.

The Masonic is closed until 3, when George Wilson's Minstrels come for three nights.

At Harris', people were turned away. Siberia is the attraction week of Sept. 29-4. The play was presented by a fine co., headed by Maurice Drew and Adelaide Fitz Allen. Hearts of New York 6-11.

The Buckingham offers a fair vaudeville co., and is receiving large patronage. Zan Zarett, the Booth Brothers and Maude Revelle are among the best of the people in the co. Whallen-Martell comb. next.

Amy Lee, the soubrette, who appeared in The Clipper at the Masonic, is a daughter of Rose and Harry Watkins, well known to old-time theatregoers. Mrs. Watkins accompanies her daughter, who apparently has a bright future.

Marc Klaw attended the opening performance of The County Fair. Prosperity fits Marc gracefully. He wears the same sized hat he did when, as an ambitious young lawyer, he used to watch his sign swing in the breeze and long for clients.

Perry Weadon, of The County Fair, has written a farce-comedy, which he calls High Tide. It deals with life at the sea-shore.

The papers here publish the details of trouble over the authorship of Credit Lorraine, in which Lillian Lewis has scored a hit. Mrs. Mary Palmer Reese, formerly of Louisville, now dramatic critic of the Kansas City *Times*, claims credit for the inspiration of the idea of the principal scene and for part of the construction of the plot and dialogue. The matter may yet be ventilated in the courts.

The project to give J. H. Milliken, the clever agent for the L. and N. Railroad, a benefit, is taking shape, and it will soon be given. No railroad man in this section has more friends among professional people.

PITTSBURG.

The Bijou Theatre was filled in the uppermost part of the house and did a good business week of Sept. 29-4 with Oliver Byron in The Plunger. Emma Abbott in repertoire 6-11.

Effie Ellsler was welcomed at the Grand Opera House during the week. Uncle John Ellsler, who used to be the lessee of this house, is in the cast. The plays presented were The Governess and Miss Manning. Mark's Internationals 6-11.

The Academy of Music has done quite a business, the Parisian Folly co. being the drawing card. Williams and Orr's Meteors 6-11.

Harris' Theatre attracted great crowds during the week, with quite a lot of Grand Army folks among them. Fort Donelson was the attraction, but it does not rise above the level of the usual run of war dramas. Held by the Enemy 6-11.

The Clipper Theatre has closed its doors on account of lack of patronage. Manager Peet says he will keep it closed until November, when it will be opened in good shape, most likely by an Eastern theatrical firm, whom he is at present negotiating with.

Manager Britton of the firm of Harris, Britton and Dean, was in town during the week, directing some changes which will shortly be made at Harris'.

Cyrene has just returned here from New York and joined Sun's Phantasma co., which has reorganized here and is touring the small towns.

An innovation will be introduced into the equipment of the new Duquesne Theatre in the shape of a plate-glass partition back of the parquet circle, to shut off the draught.

Harry Williams says his new theatre is to be called The Gaiety.

Pittsburg will soon have eight first-class houses.

Our old friend, Bob Hunting, was with us for a few days last week.

There was no performance at the Grand last Saturday evening, a political meeting being on the boards for that night.

Charles Bruce, ticket seller at the Bijou, has not had a day off in weeks but that it rained. He is now looked upon as a veritable barometer, and on Charles' day off the Bijou attachés carry umbrellas.

The carpenters are at work on the Duquesne Theatre, which is not yet under roof, but the billboards are up, and announce the opening now to be on or about Nov. 3.

An excited young man interrupted the play at the Grand last week by his enthusiasm. It was a great treat to see Lou's Aldrich crush him with a "death-dealing glance" of his well-trained eyes.

William D. Fay, of Williams and Orr's Meteors, was in town, and reports big business for his co.

Manager Wilt of the Grand, will play the Effie Ellsler co. in Washington, Pa., 4.

The Exposition is at last beginning to show its effect on the theatres. The Exposition people are booming the show, and they are doing an immense business.

DETROIT.

Alexander Salvini closed a successful week's engagement at the Detroit Opera House Sept. 27. The co. supporting Mr. Salvini was an excellent one, and the performances given were satisfactory in every respect. M. B. Curtis, an old Detroit boy, opened 29 in The Shatchen to an enormous house.

At the Lyceum Patrice, a versatile soubrette new to us, played a fair week's business, and gained many friends here. The piece, however, which she uses to serve as a vehicle to display her talents in, is unworthy of her. Fleming's Around the World in Eighty Days, opened to a house filled to the roof 29.

Charles McCarthy, in One of the Bravest, closed one of the most successful week's engagements week of 22-27 that the Whitney Grand Opera House ever played. Kate Purssell in The Queen of the Plains opened to a large house 29.

In the foyer of the Lyceum is displayed a most beautiful frame, which serves the purpose of showing the counterfeit presentments of the stars who are to appear there the week following. It is a work of extreme beauty, and must necessarily be a "joy forever."

J. W. McKenney, formerly manager for Richard Mansfield, is looking after the interests of M. B. Curtis.

Miss Una Abel, the Detroit débutante, left here 29 to rejoin Rhea's co. in Troy, N. Y. Miss Abel enjoys the distinction of being the only one of last year's co. retained in this.

A. H. Wood, who was dubbed the "Young Napoleon" of the stage, has at last come to the end of his rope. He was a son-in-law of Charles Bressler, a wealthy fur man of this city, and for the time he was "in it" flew very high, indeed. He was the one who started to build the West End Opera House at Harlem, and also engaged Tommy Russell, and went into other ventures. While Wood had money he was liberal and extravagant; but his means were cut off by his father-in-law. It is stated that Wood now languishes in jail.

An incident occurred at the Detroit Opera House, which might have proved quite serious, at one of the performances of the Three Guardsman. It was where Salvini as D'Artagnan leaps from the porthole of the vessel, and, of course, should be caught behind the scenes with a net. On the first night the net had not been placed there, and he landed on his face and hands, slightly spraining his ankle and wrist. It was pure carelessness on the part of the property man.

The Salford Harriers, of Manchester, Eng., and the athletes of the Manhattan Athletic Club were the guests of the Detroit Athletic Club last week, and Managers Shaw and Delano extended to them an invitation to visit the Lyceum in a body 29. M. B. Curtis and Manager Lathrop, of the Detroit, did the same kindness for 30. These acts of courtesy were thoroughly appreciated by all the gentlemen, who attended both performances in a body, and occupied the boxes of the house.

There is now existing between the different managers of the theatres a more kindly feeling and pleasant relationship than there has been for some years. This is a step in the right direction. There is no reason in the world why proprietors of theatres should be more antagonistic toward each other than competitors in any other line of business. It only hurts themselves, and the public laughs at it. I am glad to state, however, now that Managers Shaw and Delano and Whitney and Lathrop enjoy each other's performances, and reciprocate favors toward each other in every way.

SAN FRANCISCO.

SEPT. 30.

The Crystal Slipper is a great success at the Grand Opera House. Money was refused nightly during the opening week. The piece will run four weeks and go directly to Portland, the management having abandoned Los Angeles and other contemplated bookings.

Thomas W. Keene began a fortnight's season last night at the California. His reception last night was better than that by the critics this morning. Richard III. was the play. Louis XI. next.

The U. S. Mail did a satisfactory business at the Bush. A Trip to Chinatown opens Monday next under Mr. Hoyt's personal supervision. Manager Gottlob, of the Bush, has been assured that the Chinatown co. is better than the one which plays A Midnight Bell. I hope it is.

A Man from Maine is being largely attended at the Alcazar. The Bells of Haselmere Monday next.

Life in Paris will be the new opera at the Tivoli Opera House. Meantime Emily Soldene will have a benefit Thursday evening, and it will be a large one, as she has done conscientious work here.

The Baldwin Theatre will reopen Oct. 6 with the Carleton Opera co. in Nanon.

Laura Crewes will be starred in a new play entitled Spray, written for the young actress by Richard White. Miss Crewes made a hit as Editha when Joseph Grismer brought out The Burglar at the Bush last Spring.

Beginning with the Carleton Opera co., Alfred Bouvier will be a busy manager, having charge of the Baldwin and the Grand.

Manager Hayman has leased the Grand for several months, and will, after Crystal Slipper, introduce the Hanlon-Voltet comb. Oct. 20.

The Flood estate are very anxious to have Mr. Hayman continue his lease on very favorable terms. They know that every other attempt has failed to reinstate their big Mission Street property in the position its importance entitles it.

I beg to suggest a good idea, once advanced in the past by C. R. Gardiner, viz: to buy sufficient space for an entrance, off from Market Street, which I believe would so enhance the property's value, that Al. Hayman could continue there indefinitely, thus reimbursing the owners of the property in rents.

In a pleasant little chat with Manager A. J. Shedden and Treasurer M. F. Ihmsen, I learned of a feat performed by The U. S. Mail co. They were one week coming here from Chicago, and played on the road every night but Sundays. Such railroad connection has been rarely, if ever, made by regular service.

Jeffreys-Lewis is here with her husband, Harry Mainhall, and their child.

Phillip Hastings has written some good topical songs for Dan McCullough to use in The Crystal Slipper's second act. Mr. Hastings is also author of "You Ain't In It" and "Guess Again," which were sung successfully by Charlie Reed in City Directory and Henry Norman in The Vice Admiral. They are both published.

Mary Hagan has gone to sing for Theodore Thomas.

Lillian Lamson will organize a co. and tour the interior, playing Leah.

Mr. and Mrs. Al. Hayman have gone East.

Kiralfy's Water Queen comes to the Alcazar next February.

Stuart Harold is here from New York. He was heard in comic opera at the old California.

Harry Bell has abandoned his interior trip and gone to Portland.

John Jack's benefit at Irving Hall confirms a long list of friends.

R. L. Knapp, manager of the German Opera co., is here, arranging for an extended season during the coming Winter.

Manager Frank L. Hooge, of the Bijou, will take a large minstrel co. to Honolulu Nov. 4.

Edwin Foye has made a pleasing hit in the Crystal Slipper, and so has Frank David as Hi Hand in The U. S. Mail.

The S. P. C. C. has stopped little Harry O'Lynn from singing "I'm Not Baby McKee," therefore he recites only in The U. S. Mail.

CHICAGO.

All the theatres are doing a splendid business, yet the class of attractions is of an inferior sort at most of them. The fact is, there are so many places of amusement that managers find it difficult to fill in the season with the kind of performances they want, and so there are weeks when very common dramatic exhibitions must be put forward.

J. K. Emmet in Uncle Joe has filled Hooley's with pleased audiences. Rosina Vokes week of 6.

Rice's Surprise Party in The World's Fair met with considerable success at the Opera House. It is not of any special merit. Lawrence Barrett comes week of 6, and will be seen in a round of his famous characters. Minna Gale is his leading support.

At the Grand Opera House, Herrmann's Vaudevilles continued to attract crowds. Roland Reed in Lend Me Your Wife week of 5.

The Duff Opera co. had a succession of large audiences at the Auditorium on account of the annual benefit of the Policemen's Fund. Every policeman became a ticket seller. The co. appeared in Pinafore and Mikado with great success. Strauss' orchestra week of 6.

Hallen and Hart in Later On found favor at the Columbia and business was excellent. The Hanlon Volter and Martinettis week of 6.

The new war play, A Fair Rebel, caught the fancy of the Haymarket patrons and the drama has been received at each performance with great applause. Fanny Gillette and Edward R. Mawson were successful in the principal parts. The story hinges on the escape of the Union prisoners from Libby prison. Nellie McHenry in Chain Lightning week of 6.

At Jacobs' Academy The Boy Tramp gave satisfaction to the patrons. This week, Beacon Lights.

At the Standard, E. D. Stair's comedy hit, A Barrel of Money, did a good business. The comical Swedish play, Ole Olsson, week of 6.

The Windsor presented Edwin F. Mayo in Silver Age and the play and young star were well received. Eva Mountford in Eugenie Le Tour, week of 6.

H. R. Jacobs' Clark Street Theatre had the usual throngs to see Lost in New York. P. F. Baker in The Emigrant week of 5.

Jane Coombs was at the People's in Bleak House, and met with a cordial reception. This week, The Limited Mail.

Katie Emmett, who put in a profitable three weeks' engagement in this city, appearing at three different theatres, closed a prosperous week at Havlin's in The Waifs of New York. The next attraction is Around the World in Eighty Days.

At the Alhambra, The Stowaway drew large audiences. Master and Man week of 6.

William Martini, grotesque dancer of the Bluebeard, Jr., co., was presented with a gold-headed cane by his friends the last night of his appearance at the Opera House.

Jennie Eddy has left the Bluebeard, Jr., co. Her place has been taken by Dorothy Morton, who was last season with Hallen and Hart.

BALTIMORE.

Mark's New Internationals had good attendance at Ford's Opera House week of Sept. 29-4, but not such houses as the show merited. The programme was very enjoyable, and the specialties among the best of their kind. Francis Wilson in The Merry Monarch week of 6-11.

At the Holiday Street Theatre Wm. Redmund, supported by Beatrice Lieb, presented Herminie to an even run of well-filled houses week of 29-4. Corinne, 6-11.

Fay Templeton and the Hendrik Hudson co. closed a big week's engagement at the Academy of Music, 4. The house was crowded all the week and the audiences were quite fashionable. As to the merits of the play, opinion is divided, but viewed from a box-office standpoint it was a success. The hard work of Ed Conly, the comedian, did much to make the burlesque go. Cleveland's Consolidated Minstrels next.

Forepaugh's Temple Theatre had another week of good business, 29-4, when J. J. Sullivan appeared in Blackthorn. Both star and play found favor with the audiences.

Fabio Romani was presented at the Front Street Theatre, week closing 4, by Walter Lawrence and Frances Field. Satisfactory performances to good business. Lennox Brothers, 6-11.

ST. LOUIS.

The Old Homestead commenced a two week's engagement at the Olympic Theatre Sept. 28. The attendance has been very satisfactory, the matinees drawing particularly large audiences.

Roland Reed in The Woman Hater did a good business at the Grand Opera House during the week.

The Great Metropolis did big business at Pope's Theatre. A Pair of Jacks 5-11.

Lizzie Evans did better than ever at Havlin's Theatre in her popular and picturesque comedy Foggy Ferry week of 29-4.

The Whallen and Martell comb. drew lovers of vaudeville to the Standard Theatre in large numbers week of 28.

The Exposition continues to be a big attraction to crowds who throng the building and listen to Gilmore's Band. It continues until Oct. 28.

Ella Flint, one of the members of the Spencer Opera co. at Schneider's Garden last Summer, is a member of The Old Homestead co.

Fred Sanford, as Happy Jack in The Old Homestead, does some clever work. His wife, who has been with the co. left them here 26 and will sail from New York Oct. 8 for Hamburg on the *Columbia*. She will spend the Winter at Naples.

Lizzie Williams, a pretty and talented member of the Thespian co., took a small part in The Old HomeEad. She did so nicely, that she has been engaged to continue with the co. when they come here.

James Read, of the Chicago Opera House, spent several days in the city last week.

Will G. Wheeler, of A Pair of Jacks co., has also been in the city for several days.

Archie Boyd, of The Old Homestead, was presented on the evening of 3 with a floral harp, by the Marquette Minstrels. On the harp was "Archie," and on the base, "Home."

Frank Cameron, who has been doing good work on the *Star Savings* as dramatic critic, has accepted the business management of Lizzie Evans during Mr. Callahan's absence. Mr. Cameron has had experience in the theatrical business, having been advance agent for A Boy Hero co. two seasons ago.

Rhette Sarner co. commence their dramatic season here 19, at Olympic Theatre with a German drama. They will give The Czar and Zimmerman at the Exposition 22. John Lang will be musical director.

Messrs. Hagan and Havlin talk of raising the prices of admission to Pope's Theatre next season to correspond with the Grand Opera House and Olympic Theatre. They have booked and are booking the best of attractions only at that house. Havlin's will continue to be their popular price house.

Lizzie Evans extended the profession an invitation to attend her matinee 2.

CLEVELAND.

Bobby Gaylor in An Irish Arab opened at the Lyceum week of Sept. 29. Large houses greeted the play nightly. The show is a burlesque, being adapted from The Veteran. Bobby Gaylor is the chief attraction, and he kept the house in a roar all the time. The La Martine Brothers were very good in their stage tumbling. Richard Golden in Jed Prouty 6-11.

The Grand Opera House opened with Rosina Vokes. She played her usual repertoire to large houses week of 29-4. Silver Shield, a new three act comedy, is to be produced during the latter part of Miss Vokes' engagement here. Felix Morris and Courtney Thorpe as her leading support are excellent. The County Fair 6-11.

Master and Man played to crowded houses at H. R. Jacobs' week of 29-4. Dominick Murray as Humpy Logan does well. He played the same part last season. The play was well received. Dowling and Hasson 6-11.

The Star Theatre opened to an excellent week's business with the Henry Burlesque co. It is a first-class variety show. McIntyre and Heath were fine in their specialties. Hyde Specialty co. 6-11.

Rosina Vokes and co., and the Master and Man co. will take a special train to Chicago together.

Henry Burlesque co. No. 2 will start out from New York Nov. 1 to play to one-night stands with J. F. Vine as manager.

KANSAS CITY.

Rose Coghlan had good-sized, appreciative audiences at the Coates week of Sept. 28-4. Robert Mantell 6-11.

A Texas Monkey drew its full quota at the Gillis week of 29-4. Alexander Salvini 6-11.

From The Pakir to Agnes Herndon in La Belle Marie is a long stride, but that is what the Ninth Street did last week, and the patrons of the house seemed to appreciate the change, for La Belle Marie drew full houses all the week. McCarthy's Mishaps 6-11.

Braving the World, with Lillian Stillman as the star, drew largely at the Midland week of 28. McLean-Prescott co. 6-11.

Owing to bad weather during the week of Sept. 22, the Inter state fair was continued till Oct. 2, thus giving the out of-town people an opportunity to attend another week, and also see the Priests of Pallas parade on the night of 2. Consequently the good business kept up at all the houses.

J. M. H. Wilson, who has been business manager of the Midland, has resumed the position of treasurer of that theatre.

Lionel Lawrence, of Braving the World co., is getting up a co. to play For Honor's Sake in Topeka during the encampment of the G. A. R. in that city.

WASHINGTON, D. C.

Sol Smith Russell's Poor Relation was more entertaining at Albaugh's week of Sept. 29-4 to large audiences than poor relations generally are. Cora Tanner in One Error 6; McCaull Opera co. 13.

De Wolf Hopper in Castles in the Air had fine houses at the National week of 29-4; the house was packed 2, when the Druggist's Association, in session here, attended in a body. Handsome satin programmes were provided for them. The Charity Ball 6.

Milton Nobles' Phœnix has lost none of its drawing powers, as was proved week of 29-4 by the large houses at Harris', though everybody misses pretty Dollie Nobles, whom we claim as one of our girls. My Jack 6; Inshavogue 13.

Pain's Last Days of Pompeii, at Atlantic Park, opened 29. Attendance large.

NEW ORLEANS.

Cleveland's Minstrels opened a week's engagement at the Grand Opera House Sept. 28 to a large audience.

At the St. Charles Theatre, Wild Oats was the attraction, but after Sept. 28 business fell off to a great extent.

The Avenue Theatre was crowded nightly, A Wild Goose Chase being the attraction.

The Academy of Music will open for the season with Lights and Shadows 5.

BROOKLYN.

Lewis Morrison in Faust, played to large business week of Sept. 29-4 at the Amphion. Rosabel Morrison as Marguerite, Carrie Carter as Martha, C. B. Welles as Faust, and F. J. White as Valentine, were exceptionally fine. Tommy Russell in The Prince and Pauper 6-11.

The McCaull Opera co. will open in Clover Oct 6 at the Lee Avenue Academy.

The Fugitive, with a very strong co., crowded Proctor's Novelty nightly week of Sept. 29-4. Marguerite Fish 6-11.

The Greaves' Burlesque co. packed the Grand nightly week of 29-4. The co. includes Alice Dahlr, Rosa Lee, Lucille Greaves, La Belle Bijou, Charley Gorman, Lassard and Lucifant and the Bison City Quartette, one of the best of quartettes.

JERSEY CITY.

The Bottom of the Sea was presented at the Academy of Music week of Sept. 29-Oct. 4. The play depends for success upon the spectacular effects rather than upon the story which is somewhat crude in construction and without dramatic interest. The scenes, however, are realistic and novel, while the stage settings leave nothing to be desired. The co. is excellent, and gave general satisfaction. The dancing of Fanny Cohen and the acting of Eugene O'Rourke in a low comedy character deserve special mention. Good business marked the engagement. Good Old Times week of 6-11.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE: McCarthy's Mishaps filled the house Sept. 23. Jim the Penman 24, 25 to good business. Twelve Temptations 26, 27 pleased large audiences. Carroll Johnson in The Fairies' Well 20, 20 to light business; weather very inclement.——LAKE VIEW AMUSEMENT HALL: Wild Goose Chase opened for five nights 23 to a big house but business fell off after the opening night.——ITEM: Jim Buckner, formerly City Bill Poster, has accepted a position with A Tin Soldier co. and joined that organization at New Orleans last week.

MOBILE.—THEATRE: A very large audience greeted the Cleveland Minstrels Sept. 26. A Tin Soldier 29 to paying business.

SHEFFIELD.—CITY OPERA HOUSE: Soap Bubble Sept. 23; satisfactory performance to fair business.

MONTGOMERY.—THEATRE: Cleveland's Minstrels Sept. 24 to a packed house. A. M. Palmer's Jim the Penman co. 30 to good business.——OPERA HOUSE: This house was opened 23 by the Ehart's Septette (one of the best amateur organizations in the State).

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE: McCarthy's Mishaps Sept. 30; good house.

PINE BLUFF.—OPERA HOUSE: Sisson's Wild Oats Sept. 24 to fair business.——ITEM: Manager Hilzheim has secured the services of a good orchestra for this season.

LITTLE ROCK.—CAPITAL THEATRE: McCarthy's Mishaps gave a splendid performance Sept. 30.

CALIFORNIA.

STOCKTON.—AVON'S THEATRE: Grismer-Davies co., week of Sept. 22-27, to good business.

COLORADO.

PUEBLO.—DR. REERER OPERA HOUSE: Grace Hezlep co. opened Sept. 20 in Little Lord Fauntleroy.——ITEM: The New Grand Opera House opens on Thursday, Oct. 9, with the Duff Opera co. in Mikado. The house is one of the most complete in the country.

LEADVILLE.—TABOR OPERA HOUSE: Robert Mantell 4 in Monbars.

DENVER.—Robert Mantell renewed the success he experienced at the Tabor last year in the week that closes Sept. 27 at this house to large patronage. The popular W. J. Scanlan had over $1,600 in the house 20. The building was uncomfortably crowded. At the new Broadway the week was not prolific of much gain financially, owing most likely to the sombreness attached to that staunch old-timer, Hearts of Oak.

CONNECTICUT.

BRIDGEPORT.—PROCTOR'S GRAND OPERA HOUSE: Evangeline Sept. 27 was well attended. Joseph Murphy in Kerry Gow 21, packed the house, and over three hundred people were turned away. The Burglar 30 to light attendance. A. S. Lipman as William Lewis gave an excellent impersonation of that difficult character. The Step-daughter was presented 1, 2 to moderate attendance. The piece is a five-act comedy drama, with a decidedly strong story. The lines are principally of the comedy order and are handled by Annie Ward Tiffany who is equal to the requirements. There are some strong situations, which by a little more rehearsing may be greatly improved. The support of the Misses Rose Tiffany and Annie Barclay was excellent.——HAWES OPERA HOUSE: Zeffie Tilbury week commencing 24 in repertoire. Considering the reduced prices, the attendance on the week was very light. Stuart Robson in The Henrietta 27 entertained the largest house seen at this theatre during this season.

MERIDEN.—DELEVAN OPERA HOUSE: Harry Kernell's Specialty co. Sept. 25 to a very poor house. The specialties were good with the exception of the afterpiece McFadden's Elopement, which was very poor. The Water Queen 26 to fair business. Natural Gas to a good house 1.

HARTFORD.—PROCTOR'S OPERA HOUSE: Cora Tanner, with an exceptionally fine support, delighted large audiences Sept. 26, 27 in her new play One Error. The Spider and Fly 30; large business. Louis James 1, 2 with an excellent co. did not do the business deserved as his work in Othello and The Marble Heart drew forth the highest praise from the most exacting critics. The Burglar, with Al. Lipman in the star part, pleased a good-sized audience 3.

BIRMINGHAM.—STERLING OPERA HOUSE: Gorman's Minstrels gave a first-class performance Sept. 27. Go-won go Mohawk, the Indian Mail Carrier, 1 to fair business.——ITEM: The Gormans were the first to close their performance with "The Star Spangled Banner" in this house.

WATERBURY.—JACQUES OPERA HOUSE: Kiralfy's Water Queen Sept. 25 to big business. Spider and Fly to a good-sized audience 26. Anna Boyd in Overlook canceled 30.

WILLIMANTIC.—LOOMER OPERA HOUSE: The Spider and Fly Sept. 30 to a medium house.

MIDDLETOWN.—McDONOUGH OPERA HOUSE: Kennedy and Williams co. in Time Will Tell Sept. 27 to good business. Seymour-Stratton co. 29-1 in Twin Sisters, Almost a Crime and Called Back to excellent business. Good co. and band.

WINSTED.—OPERA HOUSE: Gorman's Minstrels Sept. 27; good business. M. A. Scanlan in Neil Agrah 29 to poor business and co. ditto, with the exception of Coralie Clifton and Sam E. Ryan, who were very good.

NEW HAVEN.—PROCTOR'S OPERA HOUSE: Evangeline Sept. 23, 24 to large houses. Anna Boyd in Overlook 26, 27 to small houses. Louis James in Richelieu 29 to a good house.——HYPERION THEATRE: Stuart Robson in The Henrietta 20 to an audience that completely filled this large house.——GRAND OPERA HOUSE: The Blue and Gray for three nights commencing 23 to large business. Co. good. May Howard Burlesque co. 29 and week opened to S. R. O.

MYSTIC.—OPERA HOUSE: Dan Mason co. 4 to a fair house in A Clean Sweep in spite of the threatening weather.

DELAWARE.

WILMINGTON.—PROCTOR'S OPERA HOUSE: A Dark Secret to big business Sept. 25-27. Lester and Allen's Vaudeville co. 29-1 to fair-sized houses. Charles T. Ellis—always a favorite here—pleased large audiences 1, 2.——ACADEMY OF MUSIC: N. S. Wood in Out in the Streets 29-4 to good business.

ILLINOIS.

BLOOMINGTON.—DURLEY THEATRE: Cleveland's Colored Minstrels to a packed house Sept. 26. Charles A. Loder in Hilarity to poor business 29. Beacon Lights to a small but appreciative audience 30.

CHAMPAIGN.—Jessie Bonstelle in Thistledown to a small but well-pleased audience Sept. 29.

DANVILLE.—GRAND OPERA HOUSE: Jessie Bonstelle in Thistledown Sept. 27 gave an excellent entertainment to a well-pleased audience. Charles Loder's Hilarity 30 to a packed house.

ENGLEWOOD.—Julia Marlowe will dedicate the Timmerman Grand Opera House Oct. 10.

ELGIN.—DU BOIS OPERA HOUSE: The Boston Ideals in Fauvette Sept. 25 to a well-pleased audience. Barrel of Money co. 27; large business.

LASALLE.—ZIMMERMANN OPERA HOUSE: Cleveland's Colored Minstrels to S. R. O. Sept. 25. Beacon Lights 29; light house and unsatisfactory performance. Mrs. Tom Thumb 30; fair business.

OTTAWA.—SHERWOOD'S OPERA HOUSE: Lizzie Evans and a good co. presented Fogg's Ferry 25 to good business. Town Lots 27; medium business. Performance failed to give satisfaction. Prof. W. M. Bristol's Equines week of 28 to good business.

QUINCY.—OPERA HOUSE: Andrews Opera co. was greeted by two large houses Sept. 23, 24. The Great Metropolis 27 to a large house.

ROCKFORD.—OPERA HOUSE: A Pair of Jacks Sept. 24, small house. A Barrel of Money 26; top-heavy house. A Pair of Jacks 29, return engagement, to a good house.

SPRINGFIELD.—CHATTERTON OPERA HOUSE: Ole Olson Sept. 19 to a fair audience. A Legal Wrong 26; large audience.

PEORIA.—THE GRAND: Bluebeard, Jr., Sept. 26-27 and matinee to large receipts.——SYLVAN OPERA HOUSE: Frankie Jones Dramatic co. 23, week of State Fair.——ROUSE'S OPERA HOUSE: Eduard Strauss, The Waltz King, 26, and matinee, to large and delighted audiences.

STERLING.—ACADEMY OF MUSIC: The Stuart Theatre co. to crowded houses week of Sept. 22-27.

DECATUR.—GRAND OPERA HOUSE: Julia Marlowe in The Hunchback Sept. 22 to a large and select audience. Bluebeard Jr. 23 to a good house. The Great Metropolis 24, 25 to good business. Audience well pleased. Cleveland's Colored Minstrels 27 to a large house.

FREEPORT.—GERMANIA HALL: Lyon and Dever Comedy co. gave a clever performance of The Kindergarten to good business Sept. 25. Charles Stine, a Freeport boy, is with the co. and scored a hit as the Widow Magee.

CAIRO.—OPERA HOUSE: Will E. Burton in Tom Sawyer Sept. 24, and Amy Lee in The Clipper 30, both drew good houses, and gave fair satisfaction.

GALESBURG.—OPERA HOUSE: Lizzie Evans in Fogg's Ferry Sept 27 to good business. P. F. Baker in Bismarck 30; large house. Cleveland's Colored Minstrels 1; large attendance.——ITEMS: Work is progressing day and night on the beautiful new Auditorium, and when opened in November it will be the finest theatre in Illinois outside of Chicago. Manager Berquist reports a strong list of attractions booked for the new house. Mr. Berquist states that his advertisement in THE DRAMATIC MIRROR did him $1,500 worth of good.

STREATOR.—PLUMB OPERA HOUSE: A Pair of Jacks 1 to a well-satisfied and good-sized audience.

ROLLINS.—WAGNER OPERA HOUSE: The Dear Irish Boy Sept. 24, and Two Johns 27, both to fair business.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE: Herr Strauss and his famous orchestra, Sept. 23, 24, to large business.——ENGLISH'S OPERA HOUSE: Sheppard's Minstrels, an organization new to Indianapolis, met with a flattering reception 30-31. Many novel features were introduced into the entertainment, which seemed to be enjoyed by the large audiences.——PARK THEATRE: Rines and Remington co. in Hearts of New York, and Dore Davidson and Ramie Austen in Guilty Without Crime divided the week ending 4 to satisfactory business.——FLASHES: Thos. McKee, of the Emma Juch co., and Phil Brayton, representing Dore Davidson, were in the city 4.—E. H. Macoy, manager of Ole Olson, presented Mark Adkinson, doorkeeper at the Park, with a handsome pair of gold sleevebuttons during the engagement of the above co. at that theatre.—J. W. Riley has abandoned his lecture tour for this season and is at home engaged upon a holiday book.

LAFAYETTE.—GRAND OPERA HOUSE: The Baldwin-Melville co. closed a profitable week's engagement Sept. 27. Mr. Barnes of New York played to the largest business of the season 30.

KOKOMO.—OPERA HOUSE: The Ramage Standard Theatre co. opened for a week, Sept. 23, to good business.

PERU.—EMBICK'S OPERA HOUSE: Ole Olson, Sept. 30, to good business.

FORT WAYNE.—MASONIC TEMPLE: Robert Downing had two good houses, Sept. 23-24, in Damon and Pythias and The Gladiator. He is winning favor among our theatregoers each year. Clarence Holt, his leading support, deserves much credit for his fine acting. J. K. Emmet in Uncle Joe, 26, pleased a large audience as usual. He refused to respond to encores. The Boston Ideal Opera co. in Fauvette, 27, had a select audience.——ITEMS: Ed Hall, of our city, has accepted the management of the Opera House at Adrian, Mich. Frank Dwelly has gone to Philadelphia to join the Pearl of Pekin co.

VINCENNES.—OPERA HOUSE: Under the Gaslight to good business, Sept. 23. Julia Marlowe and an excellent company gave a delightful presentation of The Hunchback, 25. McLean-Prescott co. presented The Gladiator 27, to a good house. Annie Burton and company opened, 30, for five nights.

LOGANSPORT.—OPERA HOUSE: Shepard's Minstrels, Sept. 29, to good business.

ELKHART.—BUCKLEN OPERA HOUSE: J. K. Eunice, Sept. 27, to good business. A Bunch of Keys to fair business, 28.

RICHMOND.—PHILLIPS OPERA HOUSE: George Wilson's Minstrels, 25, gave a good performance to a fair house. Robt. Downing in The Gladiator, 26, to good business.——GRAND OPERA HOUSE: Julia Marlowe, 6, in The Hunchback.——GOOD'S OPERA HOUSE: A Bunch of Keys, Sept. 30, to a packed house.——OLIVER OPERA HOUSE: Julia Marlowe will open the house, 9, in The Hunchback.

FRANKFORT.—COULTER'S OPERA HOUSE: Jane Coombs, Sept. 26; large business and excellent performance. Naiad Queen, 27; poor business. Blind Tom, 28; good business. Robt. Downing, 30, to S. R. O.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE: Agnes Herndon in La Belle Marie Sept. 26 to fair business. Bluebeard Jr. delighted a large audience 1.——ITEM: Lena Merville, of A Trip to Chinatown co., who had been detained in this city through illness since the appearance of the company here, rejoined the co. 27, her physician having decided that she was strong enough to resume her work.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE: The Standard Opera co. stranded here. The manager, W. V. Kent, after the performance Sept. 22, took all the money and decamped, leaving all the bills unpaid. When Manager Dohany was apprised of the fact he promptly offered the co. the free use of his house for a benefit, which proved a failure.

DAVENPORT.—BURTIS OPERA HOUSE: Agnes Herndon in La Belle Marie to light business Sept. 23-24. A Pair of Jacks, return date 26, to a small house. GRAND OPERA HOUSE: Bluebeard Jr., 28 to a crowded house.

DES MOINES.—GRAND OPERA HOUSE: Battle of Gettysburg (Briscoe's) to a packed house Sept. 30. CAPITAL CITY OPERA HOUSE: Criterion Comedy co. week of 22 to good business. FOSTER'S OPERA HOUSE: A Trip to Chinatown did a good business 25. Beach and Bowers' Minstrels 26. Elsie Leslie in Prince and Pauper 2, to S. R. O.

DUBUQUE.—GRAND OPERA HOUSE: Strauss Orchestra co. Sept. 27, to a large and fashionable audience. P. F. Baker in Bismarck 29 to a fair house. Co. good. DUBUQUE OPERA HOUSE: A Pair of Jacks to a full house 28.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE: Frankie Jones to crowded houses Sept. 22-24. Dear Irish Boy to a small house 26, caused by the cheaper show in advance of it for three nights. A Pair of Jacks was booked for 27, but did not appear.

MUSCATINE.—TURNER OPERA HOUSE: Agnes Herndon to a large house Sept. 27.

OTTUMWA.—TURNER OPERA HOUSE: Georgie Hamlin week of Sept. 22 to good business. OTTUMWA GRAND: A Trip to Chinatown 26-27 to satisfactory business.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE: Daniel Frohman's Prince and Pauper co. to S. R. O. Sept. 26-27.

KANSAS.

EMPORIA.—WHITLEY OPERA HOUSE: McCabe and Young's Minstrels to fair business Sept. 26.

WICHITA.—CRAWFORD OPERA HOUSE: McCabe and Young's Minstrels to good business Sept. 24, 25.

HUTCHINSON.—OPERA HOUSE: John Dillon in States Attorney drew a packed house Sept. 27.

FORT SCOTT.—OPERA HOUSE: The Ruby La Fayette Dramatic co. presented Galatea, Mabel Heath, Black Diamond, Fate and Fogg's Ferry week of Sept. 22-4 to light business.

LEAVENWORTH.—Hess Opera co. in La Traviata Sept. 24 at advanced prices; the house was literally packed, but the co. was not as good as expected. The Lilly Clay Burlesque co. to a good house 29.

TOPEKA.—CRAWFORD'S OPERA HOUSE: Hess Opera co. Sept. 22, 23, good business. Newton Beers filled out the week of 24-29 in The Circus Rider, Enoch Arden, The Fugitive and Dot.

WINFIELD.—WINFIELD GRAND: McCabe and Young's Colored Minstrels opened the season here Sept. 23 to good business.

ATCHISON.—PRICE'S OPERA HOUSE: The Hess Opera co. gave a very unsatisfactory presentation of Il Trovatore to a full house Sept. 22, although a satisfactory house had been subscribed. McCabe and Young's Minstrels drew a top-heavy house 27.

PITTSBURG.—OPERA HOUSE: The Ruble and Taylor comb. week of Sept. 22-4 to fair business. Gertie Ewing made a hit in her songs and dances.

KENTUCKY.

LEXINGTON.—NEW OPERA HOUSE: Charity Ball was presented to a crowded house Sept. 23. Amy Lee in The Clipper 24 to a fair house. Play and co. very poor. Under the Gaslight 27. Lillian Lewis drew a good house in Credit Lorraine 29.

BOWLING GREEN.—POTTER'S OPERA HOUSE: Beach and Bowers' Minstrels 2; good house.

MAINE.

PORTLAND.—THEATRE: A very good co. in a very good play, with a very bad title, A Ragpicker's Child, drew good-sized audiences Sept. 25, 27. Justin Adams and Lillie Burnham were the prime attractions. The erstwhile "Baby Benson," sprightlier than ever as Marguerite Fish, supported by a fair co., presented Erma the Elf to paying houses Sept. 29-1.——CITY HALL: Shenandoah, well staged, considering the facilities, and strongly cast, failed to attract the audiences the piece deserved 29, 30. Helen Leslie as Gertrude Ellingham, Miss Hall as Jennie Buckthorn, and Frank Dayton as Kercheval West, won curtain calls at each performance. Business fair.——ITEMS: George N. Gray, of Muggs' Landing co., and Pierce Jarvis, of A Silent Partner, have been booming their attractions hereabouts.—Manager Berry, of Marguerite Fish co., reports bad business since his co. came East.—Al. Morrissey, of the Shenandoah co., feels assured of doing a big business with his co. in the South.—Stockbridge's Course opens 10 with the Bostonians in Robin Hood.—Lillie Burnham, of Justin Adams co., is a Maine girl.—Manager Lothrop made a flying trip to Portland 3.—Advanced prices for Hands Across the Sea is severely condemned by patrons of the Theatre, and has prevented what would otherwise have been a large advance sale of seats.—Marguerite Fish's songs in Erma were well received.—THE DRAMATIC MIRROR'S vigorous protest against the Clemenceau Case is upheld by many of our people, whose curiosity led them to see the piece in New York.—Professor Grimmer, of the Theatre orchestra, has introduced "The Star Spangled Banner" at the close of the performances, and it is now a feature of his really fine orchestra's efforts.—Bancroft's Opera co. gave four performances at Togus 26, 27 to large and enthusiastic audiences, composed of the inmates of the National Soldiers' Home.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC: Barlow Brothers' Minstrels gave a poor show to a packed house, Sept. 26. Sam Jack's Creoles to a large and well-pleased audience, 29. Eagle's Nest to fair business, 1.

MASSACHUSETTS.

CHELSEA.—ACADEMY OF MUSIC: A Social Session Sept. 26 to a good house.——PERSONAL: Harry Roche, of A Social Session co., is a Chelsea boy.

WESTFIELD.—OPERA HOUSE: M. A. Scanlan Sept. 27; a poor attraction to fair business. The Lucier Comedy co. to good business at reduced prices. Very pleasing entertainment and a return date was made.

WORCESTER.—THEATRE: The business of this house is gradually picking up as the season advances and now bids fair to do good business right along. Natural Gas, Held by the Enemy and Louis James were all well favored during the week of Sept. 20-4.——THE MUSEE: Reuben Glue week of 29-4 to fair business.

MILFORD.—MUSIC HALL: The Adams Dramatic co. scored a big success in The Ragpicker's Child.——ITEM: Kate Sprague, of A Social Session co., recently spent Sunday in town and reports big business for the co. everywhere.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: Lotta in Musette Sept. 26 to a large and fashionable audience. Ivy Leaf 27 was well received by a large audience. Cora Tanner in One Error 30 to a large and well-pleased audience. Blue and Gray 1.——GAIETY THEATRE: Kennedy and Williams in Time Will Tell week of 29-4 to large and enthusiastic audiences.

NEW BEDFORD.—OPERA HOUSE: The Nabobs Sept. 25; Cora Tanner 1; both to fair houses. LIBERTY THEATRE: Comedy and variety; fair houses.

AMESBURY.—OPERA HOUSE: Two Sisters Sept. 27 to a good house; pleasing performance. Hands Across the Sea 1 to S. R. O.; receipts, $750.——ITEM: Charles Gorman and Joseph Harrington of Lowell, Mass., who starred in Muldoon's Picnic with considerable success will go out in the the same piece this season under the management of Ernest Marten.

LYNN.—LYNN THEATRE: A Social Session Sept. 27 to good business. Thatcher's Minstrels returned 29 to a large house. Joseph Murphy in Kerry Gow packed the house and was very cordially received. MUSIC HALL: Dan Mason in his extremely funny skit A Clean Sweep 26, 27 to fair business.

MARLBORO.—MARLBORO THEATRE: Little Lord Fauntleroy matinee and evening Sept. 27 to fair business. Hands Across the Sea 29; entire house sold out two days before and hundreds turned away. The scenery car failed to connect and did not reach here until 7:30; it was 8:30 before the curtain was raised. The performance closed at 11:15 without a hitch. The management deserve great credit for handling the scenery so successfully in so short a time. The audience was greatly pleased.

WALTHAM.—PARK THEATRE: T. H. French's Little Lord Fauntleroy co. had a fair house Sept. 29. George C. Staley did well with A Royal Pass 1.——TICKS: May Fleming, the Cedric of French's co., is a niece of Paul Fleming of this city.—Minnie Dupree of the Cora Tanner co., had the misfortune to lose a purse containing money and other valuables on her way from hotel to depot.—Ex-Mayor James A. Fox, of Cambridge, Mass., the Republican candidate for Congress from this district, was formerly an actor and comes from a family of histrionic note. Mrs. Howard, the famous Topsy, is his sister; George L. Fox, the noted Humpty Dumpty, was his brother, and his mother was a member of the profession years ago.

NEWBURYPORT.—CITY HALL: Peck and Fuhrman's Uncle Tom's Cabin Sept. 26; satisfactory performance to a fair sized house. Two Sisters co. 29; large house. Good co.

FITCHBURG.—WHITNEY'S OPERA HOUSE: M. A. Scanlan in Neil Agrah to a small house Sept. 4. Poor co. Lotta presented Musette to a large and fashionable audience 27. George S. Staley in A Royal Pass 29, to only fair business. An excellent co. and deserving of better patronage.

LOWELL.—OPERA HOUSE: Cora Tanner Sept. 25, A Royal Pass 26, 27 and A Social Session 30 did not draw very heavily. Thomas E. Murray in the Silent Partner 1 made a pronounced hit. The co. is an excellent one.——MUSIC HALL: Cool Burgess, Murray and Alden, Durant and Brennan, John Wild, The Blakes, St. Julian and Thomas and Watson in The Banker's Luck to big attendance week of 29-4. Alice Keane in Burr Oaks 6.——PERSONAL: Herbert Hall Winslow, the author of A Silent Partner, is with the co. He is writing a new piece for Barry and Fay called The Ballot Box.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE: Dan Mason in A Clean Sweep Sept. 25 to a light house.——ITEM: I notice that the Sunday edition of the Boston *Globe* invariably contains notes from THE DRAMATIC MIRROR, never credited.

BROCKTON.—CITY THEATRE: Stuart Robson supported by a good co., presented The Henrietta to a large and appreciative audience Sept. 24. Marguerite Fish, in Erma the Elf, had a light house 26. Charles Warren and Nellie Strickland deserve mention for their comedy work. Lotta in Musette had a large house 29.——MURRAY HALL: This house has been reopened as a vaudeville theatre and is doing a fair business.——ITEMS: W. B. Cross, business manager of the City Theatre, returned from Europe on 29.—Manager J. F. Berry, of Marguerite Fish's co., was confined to his hotel by illness during his stay here.—Thomas Riley, of this city, is a member of James O'Neil's support in The Dead Heart at the Hollis Street Theatre, Boston.

FALL RIVER.—ACADEMY OF MUSIC: Willis E. Akers in Reuben Glue Sept. 26, 27 had a hard rain storm for a business killer the first night, but drew fairly 27. Henshaw and Ten Broeck 30 in The Nabobs to large business. What a capital comedy Aunt Jack is and such a strong co. manager Palmer has presenting it. We rarely see a better one. Business 2 was large.——ITEM: Marie Delano succeeded Isabella Ingalls in the Reuben Glue co. here. Harry Mathews retired from the co. at Worcester 4.

HOLYOKE.—HOLYOKE OPERA HOUSE: Frank Jones presented Country Cousin to a large house Sept. 27. Cora Tanner 29, small house. Blue and Gray 30. Louis James presented Richelieu to satisfactory business 2.

ADAMS.—OPERA HOUSE: Bootles' Baby to a fair house Sept. 29.

MICHIGAN.

ADRIAN.—OPERA HOUSE: Eva Mountford, supported by a good co., presented Eugenie Le Tour Sept. 20 to fair business.

JACKSON.—HIBBARD OPERA HOUSE: New York Comedy co. opened a week's engagement Sept. 22 to a large house.

GRAND RAPIDS.—POWERS' OPERA HOUSE: A Fair Rebel Sept. 26, 27. The play is well written and interesting, while the scenic effects and cast are good.——REDMOND'S: The Wilbur Opera co. packed the house nightly week of Sept. 29-4.

YPSILANTI.—OPERA HOUSE: The Limited Mail Sept. 29; good house.

SAULT STE. MARIE.—SOO OPERA HOUSE: The Rentfrow Musical Comedy co. week of Sept. 22-27 to good business.

EAST SAGINAW.—NEW ACADEMY OF MUSIC: Hanlon's Fantasma drew crowded houses Sept. 24-27.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE: The Private Secretary was presented Sept. 29 to good business.——BIJOU OPERA HOUSE: A packed house greeted the Dear Irish Boy 28. Play and co. were well received.——PENCE OPERA HOUSE: The City Club Burlesque and Vaudeville co. gave a good performance to S. R. O. 29.

ST. PAUL.—GRAND OPERA HOUSE: The Hustler was presented Sept. 26-4 to large and well-pleased audiences.——NEWMARKET THEATRE: Barry and Fay, with a very clever co., presented McKenna's Flirtation 28-1 to fair-sized audiences.——HARRIS' THEATRE: Henry Dickson's dramatized version of Les Miserables, entitled ——, was presented 26-4 by a capable co to good business.——OLYMPIC THEATRE: Dare Brothers' Burlesque and Folly co. in A Night in Egypt, also to a fine week's business.

ST. CLOUD.—ST. CLOUD OPERA HOUSE: Ezra F. Kendall filled the house Sept. 24, 25 in A Pair of Kids.

MISSISSIPPI.

MERIDIAN.—OPERA HOUSE: A Tin Soldier co. Sept. 30 gave a poor performance to a large audience.

JACKSON.—ROBINSON'S OPERA HOUSE: Wild Oats to a good house Sept. 27. Barking 29 to a fair house.

ABERDEEN.—TEMPLE OPERA HOUSE: The season will open with A Legal Wrong co. 7. Many good bookings are being made.

YAZOO CITY.—LYCEUM OPERA HOUSE: The season here opened with Wild Oats Sept. 26 to fair business.

GREENVILLE.—OPERA HOUSE: Wild Oats Sept. 20 to a fair house. A Soap Bubble played to a large audience 26.——ITEM: A Soap Bubble co. should discontinue throwing the cats over the wall in that piece, as it is cruelty to animals.

MISSOURI.

MACON.—JOHNSON OPERA HOUSE: Maude Atkinson Sept. 25-27 to fair business.

LOUISIANA.—BURNETT OPERA HOUSE: Patti Rosa and her excellent co. in Imp Sept. 29 to a good house, giving a very satisfactory performance.

COLUMBIA.—HADEN OPERA HOUSE: Frank Daniels in Little Puck to a large and well-pleased audience Sept. 26.

HANNIBAL.—PARK OPERA HOUSE: Patti Rosa, supported by an excellent co., delighted a good house with Imp Sept. 30.

SEDALIA.—WOOD'S OPERA HOUSE: Frank Daniels in Little Puck failed to meet the expectations of a large house Sept. 27.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE: The Hess Opera co. in repertoire Sept. 26, 27 drew well and gave satisfaction.——BIJOU THEATRE (formerly the Grand): Opened 28 by McCabe and Young's Colored Minstrels at popular prices. The manager for Mr. Crawford, the genial Mr. Elliott, was arrested at the close of the performance for violation of the Sunday law, so the question of Sunday theatricals here will probably soon have judicial sanction or condemnation.

NEBRASKA.

PLATTSMOUTH.—WATERMAN OPERA HOUSE: Sutton's Double Uncle Tom's Cabin Sept. 27 filling the house at afternoon and evening performances. C. D. Hess Opera co. in Il Trovatore 29 pleased a large audience.

FREMONT.—LOVE OPERA HOUSE: Cole's Minstrels to fair business Sept. 22, after which they disbanded on account of financial difficulties. California Opera co. 27 to good business.

GRAND ISLAND.—BURTENBACH'S OPERA HOUSE: Said Pasha to a large and well-pleased audience Sept. 25.

OMAHA.—GRAND OPERA HOUSE: Said Pasha drew a large and enthusiastic audience Sept. 28. Hamlin's farce-comedy co. in The Fakir amused a large audience 29.——BOYD'S OPERA HOUSE: Nellie McHenry in Chain Lightning to rather small business four nights, commencing 28. The co. is an indifferent one, and the play worse.

NEVADA.

VIRGINIA.—PIPER'S OPERA HOUSE: W. J. Scanlan Sept. 23 to a packed house. Thomas W. Keene presented Richard III. to a good house 25.

NEW JERSEY.

NEWARK.—MINER'S NEWARK THEATRE: Honest Hearts and Willing Hands was greeted by a very large and enthusiastic audience Sept. 29 and drew crowded houses during the week.——H. R. JACOBS' THEATRE: Around the World in Eighty Days was presented week of 29-4 under the management of the Kiralfy Brothers, and was one of the finest spectacles ever given in this city. Good business during the week. Pauline Hall 6-11.——GRAND OPERA HOUSE: The Atkinson Comedy co. presented Peck's Bad Boy week of 29-4 to well filled houses nightly. The famous Johnnie Prindle was greeted with shouts of applause and his songs received repeated encores. Other pleasing specialties were Willie McDermott in the "Bad Boy" song, Annie Matteel song and dance, Kittie Ardine, Spanish skirt dance and sailor's hornpipe.——WALDMAN'S OPERA HOUSE: Hyde's Specialty co. introduced a very artistic programme week of 29-4, which was well appreciated by all who saw the piece. Yank Hoe and Omene held the audience spellbound by their mysterious movements. Lillie Western as a musical phenomenon has no equal, and her manipulation of scores of instruments greatly pleased the audience.

HOBOKEN.—H. R. JACOBS' THEATRE: Harry Kernell's Vaudevilles gave an excellent entertainment to good business first half of last week, followed Oct. 2-4 by Frank Evans in The Runaway Wife. Business continued fair. Matinee and evening 5 Herrmann packed the house, turning people away when the curtain rose. N. S. Wood in Out in the Street 6.——CROSBIEM'S THEATRE: A good combination, headed by Sheffer and Blakely, drew good houses all week of 29. Grieves' Burlesque Opera co. week of 6. As the principals of this co. are old favorites here the engagement will no doubt be very successful.——ITEMS: Edith Crasse, the fifteen-year old transformation and skirt dancer, late of Kajanka co., made quite a hit here last week.—The little Chappelle Sisters, late of Rice's World's Fair co., gave their pleasing specialty at Crosbiem's 1.

TRENTON.—TAYLOR OPERA HOUSE: Annie Pix

ley presented her new play Kate Sept. 27 to a fair house. Russell's City Directory co. drew the banner house of the season.

ELIZABETH.—TEMPLE OPERA HOUSE: Grimes' Cellar Door for benefit of Firemen's Fund to a large house Sept. 25. Cleveland's Minstrels to a crowded house 27. Henshaw and Ten Broeck to a fair house 28; very satisfactory performance. Evangeline 29, large house.

PATERSON.—H. R. JACOBS' OPERA HOUSE: Annie Pixley in her new play Kate gave entire satisfaction to good-sized audiences Sept. 25, 26. Harry Kennell's High-Class Vandevilles opened 2 for three nights' stay to good business.——PEOPLE'S THEATRE: The Foresters' Burlesque co. to fair-sized and only partially pleased audiences.——PERSONAL: Arthur Gorman, of this city, is directing the billboard decorations for the May Howard co. Last season he was with the German Ward co. in the same capacity.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE: A Social Session Sept. 22 to a small house. George Thatcher's Minstrels entertained a crowded house 1.

NASHUA.—NASHUA THEATRE: Little Lord Fauntleroy Sept. 25. Thomas E. Shea in repertoire week of 29-4 to good business.

PORTSMOUTH.—MUSIC HALL: Two Sisters attracted a large audience Sept. 27 and gave the best of satisfaction. Hardie and Von Leer presented On the Frontier to a fair house 27 and pleased lovers of the border drama. Muggs' Landing drew a good house 1; specialty work very good.

DOVER.—LOWELL'S OPERA HOUSE: The Harry Peel Variety co. closed week of Sept. 22 to almost empty seats. Although the entertainment was very good, the people here don't want to see the same thing every night for a week.——ITEM: W. S. Anderson, treasurer for Harry Miner's Fifth Avenue Theatre, New York, was in town a few hours last week on his way to Portland, Me., in the interest of Mr. Miner.

KEENE.—KEENE OPERA HOUSE: The season here opened with Conreid's Comic Opera co. to good business Sept. 25. Two Old Cronies and Hands Across the Sea both did a good business.

EXETER.—D. J. Sprague's Social Session co. Sept. 24 to a well filled house.

MANCHESTER.—OPERA HOUSE: Little Lord Fauntleroy Sept. 26; small audience. Two Sisters fared better 30, as the house was well filled; satisfactory performance. Lotta in Fleurette to big business at advanced prices 1. Will G. Rising shared the honors with the star.

NEW YORK.

HARLEM.—HARLEM THEATRE: Dan McCarthy's Irish Hearts to packed houses week of Sept. 29-4. The applause was hearty and the laughter uproarious. Time Will Tell 6-11.——HAMMERSTEIN'S OPERA HOUSE: The Sea King to good business week of 29-4.——ITEMS: From 4 to 11 Hammerstein's Opera House will be closed to be reopened on the latter date by Hammerstein's English Opera co. in Ernani. This organization is composed of forty members, and will present a repertoire of operas, changes being made in the bill twice and even three times a week. As Mr. Hammerstein ingeniously states in a card to the public, he ought to be supported.——The Columbus Theatre, Mr. Hammerstein's new house on East 125th street, is to be opened 6 by Margaret Mather in Romeo and Juliet. To the uninitiated it would appear from a glance at the exterior of the building that there was more temerity than discretion in the announcement of so early a date of opening; but the ways of the managerial world are dark and inscrutable.

ALBANY.—After a few days' postponement the production of Superba occurred at Harmanus Bleecker Hall 1 before an audience of at least 2,000 people. The new spectacle was a success beyond question. As regards the scenic effects, nothing but commendation can be truthfully written. The first scene of note occurs in the setting of a rocky gorge in Act 4. It was painted by Walter Burridge, and is an almost perfect counterfeit of nature. A floral vessel on a sea of roses by the same artist was an exquisite piece of painting and stage mechanism. An African jungle, by C. H. Witham, was another charming piece of work, as was also a scene depicting an English village by C. H. Ritter. The transformation scene Burridge charmed every one with its wealth of coloring. It is called the "Palace of the Prismatic Waters," and represents the home of Superba. In the centre of the stage a spray of water arises, stretching from wing to wing, while at the side swans are represented floating in the waters. A monastery interior, shown in Act II, the work of C. H. Ritter, is also worthy of special praise. Any number of clever tricks abound throughout the progress of the spectacle, and they worked very smoothly for a first night as, in fact, did nearly everything. George H. Melville as the clown, did excellent work, while the Superba of Maud Midgley and the Wallula of Mildred Holland (the two fairy queens) were more than usually good. Howard Hansell as Leander, the sighing lover, was also far superior to the usual run of stage lovers in this style of entertainment, and Marie Cahill as Nora (soubrette) was distinctly successful. The Hanlons are to be congratulated upon the entire production, and the new piece is destined to be a money-maker. The remainder of the week was played to large business, and the Hanlons were delighted beyond measure by the stage of the new house.—At Proctor's Theatre Amina, or the Shah's Bride, and McKee Rankin in The Canuck, divided the week. The former was not particularly well thought of, and did only a moderate business. The Canuck did a good business.—Herrmann drew largely at H. R. Jacobs' during the first nights of last week, and presented his usual clever entertainment. Primrose and West's Minstrels to large business 3. Agnes Hallock's International Vandevilles have been attracting largely at the Gaiety.

MIDDLETOWN.—CASINO: Zozo Sept. 29 to moderate business. Kiralfy's Water Queen 30 to a large and well pleased audience.

ROME.—NEW OPERA HOUSE: He, She, Him, Her 2.——SINK'S OPERA HOUSE: James Owen O'Connor to a small audience Sept. 27. The Devil's Mine drew a fair house 1; co. good.

CANASTOTA.—BRUCE OPERA HOUSE: T. D. Middaugh's Uncle Tom's Cabin co. to a fair business. Billy Woods as Marks the lawyer, Edna Clure as Topsy, and Mary Woods as Eva were excellent.

WATKINS.—OPERA HOUSE: Katie Rooney in Bubbling Over amused a full house.——ITEMS: Maximillian Lichtenstein and Julius Ormay, of Thomas' Orchestra, who have been spending the Summer here, gave a musical soiree Sept. 27 at the parlors of the Glens Springs Sanitarium, and were assisted by the guests of the house. They were greeted by a large and highly entertained audience.

ALBION.—NEW GRAND OPERA HOUSE: Rice's "World's Fair" Minstrels to large business Sept. 25. Singleton's Comedy co. 26, 27 to crowded houses. Daniel Boone co. 30; big business.

SARATOGA SPRINGS.—TOWN HALL: Primrose and West's Minstrels came Sept. 30 to big business, notwithstanding the advance in prices.——PUTNAM MUSIC HALL: Lillian Kennedy in Casey's Troubles gave a first-class performance 29 to a large and well-pleased audience.

PENN YAN.—SHEPPARD OPERA HOUSE: The Burglar Sept. 25; fine performance to a large audience. Edwin Arden gave a fine performance of Raglan's Way to fair business 1.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Two Old Cronies Sept. 27 to good business; performance entirely satisfactory. Rice's Corsair co. played against the Firemen's Tournament 1, and had only a fair house. Performance excellent.

ROCHESTER.—LYCEUM THEATRE: Gus Williams and John T. Kelly appeared in You and I the first half of Sept. 29, 4, and attracted medium-sized audiences. Boston Ideals in Fauvette 5-8 to large and well pleased houses. Sol Smith Russell and Marie Wainwright week of 6-11.——ACADEMY: Crowded houses greeted Sheridan and Flynn's excellent vaudeville co. the week closing 4. Amina and Rice's Minstrels week of 6-11.——GRAND OPERA HOUSE: The Transatlantique Novelty co. tested the capacity of the house week of Sept. 29-4, and deserved the liberal patronage they received. Rentz-Santley Burlesque co. week of 6-11.

SYRACUSE.—WIETING OPERA HOUSE: A Texas Steer Sept. 25 and The Wife 26, 27, both to good business.——GRAND OPERA HOUSE: Charles McCarthy in One of the Bravest to good business 29-4.——STANDARD THEATRE: The Standard Specialty and Novelty co. drew largely 29-4. The Reeves Operatic Burlesque co. 6-11.——ITEMS: P. H. Lehnen has been released from the Utica Insane Asylum.—Fitz and Webster, the musical team, will join Sheffer and Blakely's Specialty co. 11 at a gratifying salary.

BATTEAWAN.—DIBBLE OPERA HOUSE: Zozo to a top-heavy house 1. Good performance.

OSWEGO.—ACADEMY OF MUSIC: Pat Rooney in Pat's New Wardrobe drew fairly well Sept. 25, and gave his usual satisfaction. Vernona Jarbeau in Starlight pleased a fine house 28. The Paymaster co. 29 was disappointing, and played to light business.

AUBURN.—BURTIS OPERA HOUSE: The Rajah did a rather light business Sept. 25. Co. good. Daniel Boone to a fair sized audience 27. Rice's World's Fair Minstrels failed to please a light audience 29. The Wife was presented by a first-class co. to a large and fashionable audience 1.

CORTLAND.—OPERA HOUSE: A Cold Day Sept. 29 to a small audience. Rice's Minstrels 30 to a large and enthusiastic audience.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE: Walter Lawrence as Fabio Romani (under the management of Aiden Benedict) pleased a small audience Sept. 26. Box-office receipts thus far here this season have been at the mercy of inclement weather.

BUFFALO.—ACADEMY OF MUSIC: Old Jed Prouty, with Richard Golden in the title-role, did a good business the first half of week of Sept. 29-4. Daniel Frohman's Lyceum Theatre co. followed with The Wife. Marie Wainwright opened 6.——STAR THEATRE: A. M. Palmer's Madison Square co. were the drawing card at this house last week, presenting Aunt Jack, Saints and Sinners and Jim the Penman. The Hanlon Brothers' spectacular Superba opened 6.——THE CORINNE LYCEUM: Held by the Enemy week of 29-4. This play has not yet become stale, as the audiences proved.——THE COURT STREET THEATRE: Williams and Orr's Specialty co. is a fair one throughout, consequently business was good during last week. The London Gaiety Girls 6-11.

CONOES.—OPERA HOUSE: The Rajah Sept. 24 to a light house. Two Old Cronies 25 pleased a very large audience. Ada Deaves made a hit.——CITY THEATRE: The Corsair 30; large audience.

OGDENSBURG.—OPERA HOUSE: Vernona Jarbeau and her clever co. pleased a good sized audience Sept. 26. Margaret Mather in Romeo and Juliet 2.

LOCKPORT.—HODGE OPERA HOUSE: Rosina Vokes opened her season with A Game of Cards, My Milliner's Bill and A Rough Diamond Sept. 24. Pat Rooney 26, 27; fair business. Reeves Burlesque co. in Faust 30; good business and good performance.

OWEGO.—WILSON OPERA HOUSE: The Rajah 2 to a fair house. Every one was well pleased with the co. and play.

ELMIRA.—OPERA HOUSE: Aiden Benedict's Fabio Romani Sept. 27 to small business. Creole Burlesque co. 1 to good business.——MADISON AVENUE THEATRE: The Burglar 27 to a small business.

WATERTOWN.—CITY OPERA HOUSE: The Wife Sept. 30 to the capacity of the house. Little Lord Fauntleroy 1 pleased a large audience.

LYONS.—MEMORIAL HALL: The Rajah Sept. 26; poor house. McCaffrey-Dempsey co. 2-5; fair house.

BINGHAMTON.—OPERA HOUSE: Primrose and West's Minstrels came Sept. 26; large and enthusiastic house and excellent entertainment. Atkinson Comedy co. in Peck's Bad Boy 27; good business; Vernona Jarbeau in Starlight to a good house 29.

JAMESTOWN.—ALLEN'S OPERA HOUSE: Fay Foster Burlesque co. Sept. 24; very small business. Marie Greenwood Opera co. 26, 27; good houses. Rinehart Sisters 29-1; popular prices and good houses.

HUDSON.—OPERA HOUSE: James B. Mackie co. in Grimes' Cellar Door 2; audience large and appreciative.

PORT JERVIS.—LEA'S NEW OPERA HOUSE: John Thompson in On Hand Sept. 19, 20; light business. Mr. Thompson's support was not up to the average. Josephine Cameron in Forget-Me-Not to a fair-sized audience 22. Miss Cameron has many friends here, who gave her a cordial welcome. Zozo to a medium-sized house. This is one of the best specialty cos. we have had here this season, and deserved a crowded house.

NEWBURG.—ACADEMY OF MUSIC: Blue and Gray Sept. 21; small house. Bootles' Baby 25; large house. Grimes' Cellar Door 30; large audience. Corsair 2 to a fair house.

NORTH CAROLINA.

DURHAM.—Colored Aristocracy to a large audience 2.

CHARLOTTE.—Bettis Bernard Chase to fair house and satisfactory performances.

OHIO.

DAYTON.—THE PARK: Dore Davidson and Ramie Austen commenced a three nights' engagement Sept. 29 in Guilty Without Crime and turned people away at every performance. They could have remained during the entire week, and played to large business. The co. gave good satisfaction. Hines and Remington fill in the week with Hearts of New York.——CUBS: Genial Tom McKee is here representing Robert Downing, who appears at the Grand 6.—Charles Venable and J. P. Colton, of the Lost in New York co., are in the city making arrangements for the week of 6 at the Park. Mr. Venable is a member of the Dayton Lodge of Elks, and has a large circle of friends here.—The engagement of the Emma Juch Opera co. at the Grand 3 will attract people from many surrounding towns.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE: Rapid Transit co. opened this house Sept. 27; large audience.——PERSONAL: C. E. Davis, who, with C. W. Timmermeister will manage the Opera House this season, is an ex-correspondent of THE DRAMATIC MIRROR for this city. They anticipate a prosperous season.

NORTON.—MASONIC OPERA HOUSE: Lillian Lewis, supported by an excellent co., presented her new play, Credit Lorraine, 1. The audience was large and appreciative, and more than satisfied with the performance.

LIMA.—FAUROT OPERA HOUSE: George Wilson's Minstrels Sept. 26 to good business. Rapid Transit co. made their last stand here Sept. 27, and then stranded. I suspect the audience present all wished the collapse had occurred one day earlier, for the performance was very "piano."

HAMILTON.—OPERA HOUSE: Around the World in Eighty Days to a fair house Sept. 25. Wilson's Minstrels to S. R. O. 2.——MUSIC HALL: An Irishman's Love to a good house 29.

WARREN.—NEW OPERA HOUSE: Al. G. Fields' Minstrels to a large house Sept. 26.

SANDUSKY.—BIEHLER'S OPERA HOUSE: Eva Mountford Sept. 27 to a fair house. Marlande Clarke in The Dead Heart 29 to a small audience.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE: Eva Mountford Sept. 24 to a small but appreciative audience. Kindergarten 27 to a crowded house.

FINDLAY.—DAVIS OPERA HOUSE: George Wilson's Mammoth Minstrels to a packed house Sept. 27.

CANTON.—SCHAEFER'S OPERA HOUSE: Marlande Clarke presented The Dead Heart Sept. 25 and Silver King 26 to good business. Al. G. Field's Minstrels 30 to S. R. O.——ITEM: The Grand is rapidly nearing completion, and first-class attractions are being booked daily.

ZANESVILLE.—SCHULTZ'S OPERA HOUSE: Emma Abbott's third appearance here Sept. 25 drew an audience that quite filled the house. The bill was Il Trovatore, which was finely rendered. A good orchestra added much to the enjoyment of the opera. The Great Metropolis was presented 27 to a good house, and was well received.

CAMBRIDGE.—HOWARD'S OPERA HOUSE: Coleman H. Savidge lectured on "The Star of Empire" Sept. 27 to a small audience.

SPRINGFIELD.—GRAND OPERA HOUSE: Fleming's Around the World in Eighty Days Sept. 26, 27 to moderate business. Scenery very good, but troupe not strong.——BLACK'S OPERA HOUSE: George Wilson's Minstrels 30 to a good house.——ITEM: Among the many excellent innovations introduced by Manager Foltz at the Grand this season is the attendance of ushers with ice water between the acts.

COLUMBUS.—MEMORIAL OPERA HOUSE: Emma Abbott in Il Trovatore Sept. 29 at advanced prices had a fair-sized house. Lizzie Annandale as Azucena shared the honors with the star. J. K. Emmet, with a strong supporting co., in Uncle Joe, drew a crowded house 30. The Great Metropolis 26 to a good-sized and well-pleased audience.——MILLER'S OPERA HOUSE: The Henry Burlesque co. 25 had a small house, owing to J. K. Emmet as a counter attraction.

MASSILLON.—BUCHER'S OPERA HOUSE: The Henry Burlesque co. Sept. 29 to a good house.

UHRICHSVILLE.—CITY OPERA HOUSE: Silver Bird to fair business Sept. 29, 30.

COLUMBUS.—GLOBE THEATRE: Woman Against Woman to fair business week of Sept. 22-4.——METROPOLITAN OPERA HOUSE: The Emma Abbott co gave splendid performances of Ernani, Rose of Castile and Trovatore Sept. 25, 27 to fair houses.——GRAND OPERA HOUSE: Kajanka closed a successful week 27.

KENTON.—DICKSON'S OPERA HOUSE: Pat Maloney's comb. Sept. 24, slim house; show poor. George Wilson's Minstrels 25, fair house; satisfactory entertainment.

GREENVILLE.—GRAND OPERA HOUSE: Elliott's Minstrels Sept. 21, amateur performance to light business. Running Wild canceled date for 25. An Irishman's Love 30; fair business and good co.

STEUBENVILLE.—CITY OPERA HOUSE: Gray and Stephens Sept. 25-27 and matinee to the capacity of the house.

ELYRIA.—OPERA HOUSE: Crolius Comedy co. closed a successful week's engagement Sept. 27, presenting Storm Beaten, Shadowed, The Tramp's Daughter, Muldoon's Picnic, Queen's Evidence and Ireland.

PIQUA.—COSOVER'S OPERA HOUSE: Jane Coombs Sept. 25 to poor business. Rainy weather.

MOUNT VERNON.—WOODWARD OPERA HOUSE: Melville Dramatic co. week of Sept. 22 to crowded houses nightly.

TOLEDO.—WHEELER OPERA HOUSE: Marie Wainwright, supported by an excellent co. appeared in Twelfth Night Sept. 25, 26 to good houses. Miss Wainwright, Barton Hill and W. F. Owen received numerous curtain calls.——PEOPLE'S: The Bowling-Hasson comb. to good business week of 29-4. Sadie Hasson is not with the co. but Mr. Bowling is a happy, happy papa.

NEWARK.—MUSIC HALL: Hi Henry's Minstrels to a crowded house Sept. 24.——OPERA HOUSE: Woman against Woman 26 to fair business.

PENNSYLVANIA.

BRADFORD.—WAGNER OPERA HOUSE: The Boston Ideals in Fauvette 3 to fair attendance. Williams and Kelly's U and I 5; large house. Marie Wainwright in Twelfth Night 5; large audience.

NEWCASTLE.—OPERA HOUSE: Stetson's U. T. C. co. Sept. 23 to deservedly light business. Fay Foster's Burlesque co. drew a top-heavy house 25. Kelly's Expectations co. to a small house 1. Half of the audience left their seats before the performance was over.

OIL CITY.—OPERA HOUSE: Warde-Bowers co. Sept. 26 in Henry VIII. to a large house. The play was strongly presented, and was well received. Fay-Foster Gaiety co. drew well 27. Marie Greenwood Opera co. 1; fair business.

MAHANOY CITY.—OPERA HOUSE: The new Zozo co. played to a good house Sept. 24. Little Nugget to a well pleased audience. Katie Rooney in Bubbling Over to a fair house 30.

SCRANTON.—ACADEMY OF MUSIC: Amina or The Shah's Bride Sept. 24, 25 to light business. Annie Pixley in Kate 26 to large business.

WILKESBARRE.—MUSIC HALL: Pearl of Pekin Sept. 25; large house.

PLYMOUTH.—OPERA HOUSE: Zozo Sept. 26: pleasing entertainment to satisfactory business.

ERIE.—PARK OPERA HOUSE: Aiden Benedict in Fabio Romani Sept. 24; Marie Greenwood Opera co. to medium house 25; audience well pleased. Fort Donelson 26, 27; business fair. Boston Ideal Opera co. to a large audience 30.

LOCK HAVEN.—OPERA HOUSE: Vreeland's Minstrels Sept. 26 to a fair sized audience. The Fat Men's Club 30 to a good house. "The Star Spangled Banner" was played for the first time while the audience were retiring, the custom being introduced by the musical director of The Fat Men's Club.

SHAMOKIN.—G. A. R. OPERA HOUSE: Little Nugget co. gave a very pleasing performance Sept. 25 to good business. Katie Rooney co. in Bubbling Over to good business 27. Except Miss Rooney, the less said of the co. the better. Frank Mayo in Davy Crockett to a packed house.——ITEM: Ethel Tucker joined The Broommaker co. here as leading lady.

READING.—ACADEMY OF MUSIC: Hinrich's Opera co. matinee and evening Sept. 27 to $672. Cleveland's Consolidated Minstrels 2, to $941. Louis Aldrich in The Editor 2 to a large and well pleased audience.——GRAND OPERA HOUSE: The Shadow Detective 27 to a large house. Flov Crowell in repertoire week of 29-4 to large business.

BEAVERVILLE.—ACADEMY OF MUSIC: A small audience was well pleased Sept. 23 with Fort Donelson. Frederick Warde and Mrs. Bowers presented Macbeth for the first time here to a large and refined audience 24. Charles D. Herman as Macduff lent strong support to the stars.

CARBONDALE.—OPERA HOUSE: Amina Opera co. Sept. 26 to a good-sized and appreciative audience. Water Queen 1 to a packed house.

MAUCH CHUNK.—OPERA HOUSE: Katie Rooney in Bubbling Over Sept. 27; fair business. The co did not please the audience.

LANCASTER.—FULTON OPERA HOUSE: The American Opera co. presented Faust very acceptably to a large audience Sept. 26. Rice's Pearl of Pekin was well received by large houses matinee and evening 27. Louis Aldrich in the title-role of The Editor scored a hit to good business 1.

BETHLEHEM.—OPERA HOUSE: Casper the Yodler was presented Sept. 30 to big business. Lester and Allen's Vaudevilles pleased a large audience 4.——ITEM: Manager Walters has just cause for an action for damages against the manager of McKenzie's Lectures, for canceling his three dates early in November. The day before receiving such notice Mr. Walters was compelled to refuse Lotta's manager one of the dates that had been booked for McKenzie.

ASHLAND.—OPERA HOUSE: Frank Mayo in Davy Crockett Sept. 27 to fair business.

HARRISBURG.—OPERA HOUSE: The Pearl of Pekin Sept. 26 drew a good house. The Fat Men's Club 29 to a very large house and hilarious audience. Two Johns 30; small house and unsatisfactory performance. Cleveland's Minstrels 2; good houses and satisfactory entertainment.

WILLIAMSPORT.—ACADEMY OF MUSIC: Cleveland's Minstrels 1 to a large and delighted audience.

ROCHESTER.—OPERA HOUSE: The Kindergarten to a good house Sept. 28.

MILTON.—GRAND OPERA HOUSE: Tony Farrell and a good supporting co. pleased a fair-sized audience Sept. 26. Francesca Redding drew crowded houses week of 25. Miss Redding is a great favorite here, and never fails to draw well.

TITUSVILLE.—OPERA HOUSE: Rinehart Sisters Sept. 26; unsatisfactory performance.——SIEBOS'S: Uncle Tom's Cabin co. 29; fair audience.

MCKEESPORT.—WHITE'S OPERA HOUSE: James Riley in The Broommaker to good business Sept 27. O. D. Byron in his new piece, The Plunger, gave perfect satisfaction 28, 29. Louis Aldrich in The Editor pleased a large audience 30.

DANVILLE.—OPERA HOUSE: The Irish Corporal to a small house Sept. 27. Kittie Rhoades in repertoire pleased large audiences week of 29-4. Miss Rhoades has improved much since she was here last.——ITEM: F. L. Miles and his talented little daughter Lizzie, of this place, are with the Rhoades co. Herbert Wyle joined the co. here as first violinist in the orchestra.

ALLENTOWN.—MUSIC HALL: The American Opera co. appeared in the Bohemian Girl Sept. 25, to fair business. Henshaw and Ten Broeck in The Nabobs 26; highly pleased but not large audience. Charles Ellis was greeted by a full house 27, in Casper, the Yodler. Vernona Jarbeau opened 1 in Starlight to a crowded house.

TAMAQUA.—ALLEN'S OPERA HOUSE: The Katie Rooney co. in Bubbling Over, gave a very poor performance to a large audience.——ITEM: Frank L. Hill, who was with the Woman Against Woman co. last season is now with the Katie Rooney co.

POTTSTOWN.—OPERA HOUSE: Lester and Allen to a large and well-pleased audience 2.

HAZLETON.—BROAD STREET OPERA HOUSE: Zozo drew a good house Sept. 25; performance fair. Little Nugget pleased a large audience 27.

RHODE ISLAND.

PROVIDENCE.—THE PROVIDENCE: A. M. Palmer's co. in Aunt Jack furnished amusement for a large number of people during part of week of Sept. 29-4. Prof. Herrmann filled out the week.——THE GAIETY: The Vaidis Sisters Novelty co. did a big business week of 29-4. They introduce several new features and many new faces. Very few traveling cos. give so refined and varied an entertainment.

NEWPORT.—NEWPORT OPERA HOUSE: Little Lord Fauntleroy still has its drawing powers, for it played to a large house Sept. 21. Clean Sweep to good business 2.

SOUTH CAROLINA.

CHARLESTON.—GRAND OPERA HOUSE: Gilbert and Sullivan's Gondoliers, under the management of Matt Gran, Sept. 29-30 and matinee, to large houses.——ACADEMY OF MUSIC: Lights and Shadows, 29, to good house. Twelve Temptations, 2, to big business. Powers' Fairies' Well 3, 4 and matinee, to fair houses.——PERSONAL: J. J. Small, late of the Grand, is now Treasurer of the Academy of Music.

TENNESSEE.

NASHVILLE.—THE VENDOME: The Fairies' Well Sept. 25-27, to good houses. The Emma Juch Opera co. 29-30, to crowded houses.

MEMPHIS.—GRAND OPERA HOUSE: The fourth performance in the new house was Faust, which was finely given by the Emma Juch co. Eva Wallen, of this city, made her appearance for the first time in the character of Siebel. She was warmly greeted and received some beautiful floral tributes. The Charity Ball opened, 30, for three nights to a good house.——MEMPHIS THEATRE: A Soap Bubble closed a successful engagement of three nights 22-24. McCarthy's Mishaps opened, 25, for three nights to a packed house. A Legal Wrong opened for a week to large business, 29.——LYCEUM: Julia Marlowe opened in As You Like It, 28, to a packed house.

BRISTOL.—HARMELING OPERA HOUSE: Ella Wilson in Penalty, Sept. 26-27, to good business.

TEXAS.

DENISON.—MCDOUGALL OPERA HOUSE: A Brave Woman Sept. 24; small but well pleased audience. A crowded house greeted the Georgia Minstrels 27.

BELTON.—BELTON OPERA HOUSE: The New York Opera co. Sept. 23 to light business.

TEMPLE.—BIJOU OPERA HOUSE: The season opened Sept. 26 with the New York Opera co. in Billee Taylor to good business.

PARIS.—Jim Bowie comb. in Seige of the Alamo opened the season at Babcock's Sept. 2 to a very small house.

SHERMAN.—OPERA HOUSE: The Lizzie Montgomery co. closed a week's engagement Sept. 27.

TAYLOR.—OPERA HOUSE: The New York Opera co. opened the season with Billee Taylor Sept. 25, followed by James H. Wallick in Sam Houston, both to good houses.

GALVESTON.—TREMONT OPERA HOUSE: W. A. Brady's After Dark did a big business Sept. 28, 29. The Fast Mail 25, 26 to big business; co. inferior in the main.——ITEM: Manager W. A. Brady joined the After Dark co. here, but remained only a day or two, leaving for Houston to rejoin An Irish Arab co. at Cleveland. During his short sojourn Mr. Brady successfully laid wires for 1891-92. This young manager is very popular here, and his many friends wish him every success in his various enterprises.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: One of the heaviest weeks for several years is the one just closed. Harry Lacy, with The Still Alarm, drew over $1,400, 22 and $1,450, 23. He might have made a four nights' run to good business, but dates were all closed. Hubert Wilke 24 and 25 in Pell, the Vagabond, to fair houses. W. J. Scanlan in Myles Aroon drew nearly $1,000, 26, and had a crowded matinee and packed house 27. The week must foot up at least $5,000.

VERMONT.

RUTLAND.—OPERA HOUSE: Corsair Sept. 22 to a fair house. Casey's Troubles 30; large audience.

BURLINGTON.—HOWARD OPERA HOUSE: Rice's Corsair Sept. 27 to S. R. O.

BARRE.—OPERA HOUSE: Reed's Minstrels due 2 did not put in an appearance. Gorman's Minstrels 7; good business and entire satisfaction. The Paymaster 4; fair business.

VIRGINIA.

ROANOKE.—OPERA HOUSE: Ella Wilson in Penalty, closed a successful two nights' engagement Sept. 25. Ed. Gallagher is the feature of the co.

RICHMOND.—ACADEMY OF MUSIC: Spenser's Little Tycoon 1-4; very good business despite the continuous wet spell. Vernona Jarbeau 11.——THEATRE: Minnie Seward's engagement of three nights, commencing Sept. 24, was canceled after the first performance being deemed unsatisfactory by the manager of this house and the public generally.

STAUNTON.—STAUNTON OPERA HOUSE: Colored Aristocracy Sept. 26; poor show to atop-heavy house.

NORFOLK.—ACADEMY OF MUSIC: Lights and Shadows fairly good performances Sept. 24, 25 to small houses. Little Tycoon to large and well-pleased audiences 29, 30.——OPERA HOUSE: Dark.

WASHINGTON.

SPOKANE FALLS.—THE AUDITORIUM: The Still Alarm co. Sept. 26, 27 to crowded houses.

TACOMA.—TACOMA THEATRE: Henry E. Dixey in Adonis Sept. 22, 23 to S. R. O. first night and good house second.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE: The Editor Sept. 24 with Louis Aldrich and a splendid cast, drew a large audience. Frederick Warde and Mrs. Bowers 1, presenting Henry VIII. Entire house sold before the doors opened.——GRAND OPERA HOUSE: Parisian Folly co. 25-27; good business. Gray and Stephens week of 29-4 turned people away.

WISCONSIN.

MILWAUKEE.—DAVIDSON: Lawrence Barrett opened Sept. 29 in Hamlet before a large and enthusiastic audience. Mr. Barrett appears to have benefited by the operation he has had performed upon his throat, and to all appearances is in better condition for work than when I last saw him. The productions this week have been presented with a wealth of scenery and costumes never before attempted in similar engagements. The co. might be improved, but in the main is satisfactory. Miss Gale especially deserves praise for her excellent work.——ACADEMY: Beacon Lights to light business 28, all they deserved, as the co. is many degrees from good.——BIJOU: Ullie Akerstrom in Annette, the Dancing Girl, opened 28 to a good house, business dropping after the first performance.——PEOPLE'S: The Kindergarten 28 to good business.——PERSONAL: Frank Richardson, late treasurer of the Davidson, resigned last week, and Stuart De Krafft's pleasant features will be seen through the bars of the box-office window hereafter.

BELOIT.—GOODWIN'S OPERA HOUSE: Lowenberg's Phantasia Sept. 26, 27 to fair houses.

MADISON.—FULLER OPERA HOUSE: A Barrel of Money Sept. 24 to a good house. Performance delighted the gallery gods. Kindergarten co. to a small house 27.

FOND DU LAC.—CRESCENT OPERA HOUSE: Barry and Fay in McKenna's Flirtation Sept. 22 to a crowded house.

WAUSAU.—GRAND OPERA HOUSE: Barry and Fay in McKenna's Flirtation Sept. 23, first-class performance to big business.

WEST SUPERIOR.—GRAND OPERA HOUSE:

Clara Morris presented Renee de Moray Sept. 24 to a well-filled house. Receipts of the evening, $750.

EAU CLAIRE.—OPERA HOUSE: 23, was presented Sept. 27 to a small but enthusiastic audience.

CANADA.

MONTREAL.—ACADEMY OF MUSIC: The Mask of Life to fair business week of Sept. 20-24. Faust Up to Date 6-11.——THEATRE ROYAL: American Star Novelty co. to good business week of 20-24. The Paymaster 6-11.

LONDON.—GRAND OPERA HOUSE: Tommy Russell and his own co. gave a clever and pleasing performance of The Prince and Pauper to fair houses Sept. 25, 26. The Conreid Opera co. in The Gipsy Baron 30 also did fairly well at advanced prices. Their orchestra was weak, though, numbering only four pieces.

CHATHAM.—GRAND OPERA HOUSE: The season here opened Sept. 30 with the Tommy Russell co. in The Prince and Pauper to good business.——PERSONAL: Mr. W. Jacques, the new manager, is a courteous gentleman and the most energetic manager the house has ever had. Since he has taken control he has been busy renovating and refurnishing with new carpets and scenery until now we have one of the finest theatres in Canada.

BROCKVILLE.—GRAND OPERA HOUSE: Running Wild Sept. 20; light business. Swedish Ladies delighted an undeservedly small audience.

ST. THOMAS.—OPERA HOUSE: Tommy Russell in Prince and Pauper delighted a fair-sized audience Sept. 23.——PERSONAL: Mr. Ferrers Knevett, in advance of Tommy Russell, is a Canadian, and was warmly welcomed by his many friends here.

OTTAWA.—GRAND OPERA HOUSE: Margaret Mather presented The Honeymoon and Romeo and Juliet to good houses Sept 30-1.

QUEBEC.—ACADEMY OF MUSIC: Boston Comedy co. finished a very successful two weeks' engagement Sept. 27. Before the last act of the performance on 27 Manager Webber came before the curtain and, in a few remarks, thanked the Quebec people for their liberal patronage of his co. He said that they would play a return engagement next Spring. McDowell Comedy co. 2.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them on, to reach us Saturday.

DRAMATIC COMPANIES.

AFTER DARK (W. A. Brady's): Shreveport, La., Oct. 8, Pine Bluff, Ark., 10, Hot Springs 11, Memphis, Tenn., 13-16, Nashville 20-22, Bowling Green, Ky., 23, Frankfort 24.

ALEXANDER SALVINI: Kansas City, Mo., Oct. 9-11.

ATKINSON COMEDY: Worcester, Mass., Oct. 6-11, N. Y. city 13-18, Springfield, Mass., 20-25.

ANNIE BURTON: Henderson, Ky., Oct. 9, Owensboro 10, 11, Huntsville, Ala., 13-16.

A STRAIGHT TIP: Columbus, O., Oct. 6-11, Cleveland 13-18.

ALVIN JOSLIN: Marion, Ind., Oct. 8, Kokomo, 9, Crawfordsville 10, Danville, Ill., 11.

AMY LEE: Little Rock, Ark., Oct. 8, Dennison, Tex., 9, Fort Worth 10, 11, Dallas 12, 13, Waco 14, Austin 16, 17, San Antonio 18, 19, Houston 20, 21, Galveston 22, 23.

ALONE IN LONDON: Milwaukee, Wis., Oct. 9-12.

A CLEAN SWEEP: Brooklyn, N. Y., Oct. 6-11, Newark, N. J., 13-18.

A. M. PALMER: Philadelphia Oct. 6-12.

ANNIE PIXLEY: Springfield, Mass., Oct. 8, Attleboro 9, Pawtucket, R. I., 10, Woonsocket 11, Worcester, Mass., 13-18, Brockton 19, Salem, 20, Chelsea 21.

A PAIR OF KIDS: Jamestown, Dak., Oct. 9, 10, Aberdeen 11.

ANNIE WARD TIFFANY: Boston, Mass., Oct. 6-11, Waltham 12, Marlboro 13, Concord, N. H., 15, Haverhill, Mass., 17, Manchester, N. H., 17, Amesbury, Mass., 18, Lynn 20-22, Chelsea 23, Lawrence 24, 25.

A ROYAL PAIR: Sanford, Me., Oct. 8, Rochester, N. H., 9, So. Berwick, Me., 10, Portsmouth, N. H., 11, Brunswick, Me., 12, Bath 14, Gardiner 15, Togus 16, Bangor 17, 18, Bucksport 20, Rockland 21, Belfast 22, Pittsfield 23, Waterville 24.

AGATHA SINGLETON: St. Catharines, Can., Oct. 8-11, Simcoe, 12-13, Stratford 20-25.

AROUND THE WORLD IN EIGHTY DAYS (Kiralfy's): Brooklyn Oct. 6-11, Harlem, N.Y., 13-18, Pittsburg, Pa., 20-25.

A PAIR OF JACKS: St. Louis, Mo., Oct. 6-11, Louisville, Ky., 13-18.

AUNT JACK: Lawrence, Mass., Oct. 8, Lowell 9, New Bedford 10, Brockton 11.

AN IRISHMAN'S LOVE: Vincennes, Ind., Oct. 8, Danville 9, Lafayette 10, Terre Haute 11, St. Louis, Mo., 13-15, Kansas City 20-25.

AIDEN BENEDICT: N. Y. city, Oct. 6-11, Hoboken, N. J., 13-18, Paterson, 16-18, Toronto, Can., 20-25.

AN IRISH ARAB: Lima, O., Oct. 8, Springfield 9, Dayton 10, 11, Cincinnati 12-18, Columbus 19, 20.

ALL THE COHORTS OF HOME: N. Y. city Sept. 8—indefinite.

A TEXAS STEER: Pittsburg, Pa., Oct. 11, 12, Jersey City, N. J., 20-25.

A TRIP TO CHINATOWN: San Francisco, Cal., Oct. 6-18, Oakland 20, 21, San Jose 22, Stockton 23, Sacramento 24, 25.

A PERILOUS VOYAGE: Akron O., Oct. 8, Alliance 9, Mansfield 10, Ft. Wayne, Ind., 11, Chicago, Ill., 13-18.

A FAIR REBEL: Memphis, Tenn., Oct. 6-11, Atlanta, Ga., 13-15, Athens 16, Charleston, S. C., 17, 18.

A PARLOR MATCH: N. Y. city Sept. 15-Oct. 25.

AGNES HERNDON: Leaven worth, Kans., Oct. 8, Atchison 10, Lincoln, Neb., 11.

A LEGAL WRONG: Canton, Miss., Oct. 8, Jackson 9, Vicksburg 10, 11, New Orleans, La., 13-18.

BOTTOM OF THE SEA: Philadelphia Oct. 6-11, Providence, R. I., 13-18, Brooklyn, N. Y., 20-25, Cleveland, O., 27-Nov 1, Pittsburg, Pa., 3-8.

BOSTON COMEDY: Bathurst, Can., Oct. 7-14.

BRAVING THE WORLD: Indianapolis, Ind., Oct. 6-11.

BLUE JEANS: N. Y. city Oct. 6—indefinite.

BLACK DIAMOND: Columbus, Neb., Oct. 9, Schuyler 10, Fremont 11.

BLUEBEARD, JR.: Nashville, Tenn., Oct. 6-11, Memphis 13-18.

BATES-TENNY: Norwich, Conn., Oct. 9-11, Elmira, N. Y., 16-18, Tonawanda, Pa., 20, Lansford 23.

BALDWIN COMEDY: Hamilton, O., Oct. 6-11, Lancaster 13-18, Wheeling, W. Va., 20-25.

BRASS MONKEY: Denver, Col., Oct. 6-11, Colorado Springs 13, Pueblo 14, Trinidad 15, Salida 16, Leadville 17, Aspen 18, Salt Lake City, Utah, 20-25.

BALDWIN-MELVILLE: East Saginaw, Mich., Oct. 9-11, St. Louis 13-15, Owasso 16-18, Flint 20-25.

BLACKTHORN: Philadelphia Oct. 6-11.

BARREL OF MONEY: Danville, Ill., Oct. 8, Lafayette, Ind., 9-10, Anderson 11, Indianapolis 13-15.

BUNCH OF KEYS (Bothner's): Madison, Wis., Oct. 9, Lacrosse 10, Winona, Minn., 11, Minneapolis 12-18, St. Paul 19-25.

BLUE AND GRAY: Portland, Me., Oct. 10, 11, Worcester, Mass., 13-18, Providence, R. I., 20-25.

BEACON LIGHTS: Chicago, Ill., Oct. 5-18.

BOOTLES' BABY: Montreal, Can., Oct. 6-11.

BENNETT COMEDY: Bridgeton, N. J., Oct. 6-11, Mt. Holly 13-18.

BOOTLES' BABY: New Britain, Conn., Oct. 9, Poughkeepsie, N. Y., 10, Middletown 11.

CLARA MORRIS: Spokane Falls, Wash., Oct. 9-11.

CLEMENCEAU CASE: Boston Oct. 13-18.

COUNTY FAIR JEFFERSON: Cleveland Oct. 6-11.

COLSON COMEDY: Chicago Oct. 6-11.

CRITERION DRAMATIC: Omaha, Neb., Oct. 6-11.

CITY DIRECTORY: N. Y. city Oct. 6—indefinite.

CASEY'S TROUBLES: Rondout, N. Y., Oct. 8, Saugerties 9, Catskill 10, Matteawan 11, Newburg 12, Sing Sing 14, Haverstraw 15.

CARRIE ANDERSON: Avoca, Ia., Oct. 6-11.

CANUCK: Philadelphia, Pa., Oct. 6-11.

CORA TANNER: Washington, D. C., Oct. 6-11, Syracuse, N. Y., 13-15, Utica 16, Binghamton 17, Lancaster, Pa., 18, Philadelphia 20-25.

CRYSTAL SLIPPER: Los Angeles, Cal., Oct. 6-11.

C. A. GARDNER: Waco, Tex., Oct. 9, Fort Worth 9, Dallas 10, 11, Sherman 13, Dennison 14, Tyler 15, Texarkana 16, Little Rock, Ark., 17, 18, Memphis, Tenn., 20-22.

CARRIE LAMONT: Macon City, Mo., Oct. 8, Brookfield 9, Chillicothe 10, Carrollton 11.

CHARLES T. ELLIS: Philadelphia, Pa., Oct. 6-11, Yonkers, N. Y., 13, Poughkeepsie 14, Kingston 15, Catskill 16, Hoosick Falls 17, So. Adams, Mass., 18, Burlington, Vt., 20, Montpelier 21, Rutland 22.

COUNTY FAIR (Neil Burgess): New York city, Sept. 8—indefinite.

DOWLING-HASSON: Cleveland, O., 6-11, Buffalo, N. Y., 13-18, Syracuse 20-25.

DANIEL SULLY: Philadelphia, Oct. 6-11.

DEVIL'S MINE: Buffalo, Oct. 6-11, Pittston, Pa., 13, Mahanoy City 14, Shenandoah 15, Pottsville 16, Shamokin 17, Harrisburg 18.

DEAR IRISH BOY: St. Paul, Minn., Oct. 5-11.

DR. BILL: N. Y. city Sept. 29—indefinite.

DANIEL BOONE: Punxsutawney, Pa., Oct. 8, Du Bois 9, Brookfield 10, Tarentum 11, Butler 12, Mercer 13, Titusville 14, Oil City 16, Meadville 17, Erie 18.

EDWARD HARRIGAN: Boston Sept. 29-Oct. 18.

EDWIN F. MAYO: Milwaukee, Wis., Oct. 6-11, St. Joseph, Mo., 13-18.

EVANGELINE: Mahanoy, Pa., Oct. 8, Hazelton 9, Match Chunk 10, Bethlehem 11, Paterson, N. J., 13, Orange 14, Plainfield 15, Hoboken 17-18.

EVA MOUNTFORD: Chicago, Ill., 6-11.

EDWIN ANDREWS: Lyons, Ia., Oct. 6-11, Galena, Ill., 13-18.

EAGAN'S COMEDY: Lebanon, O., Oct. 6-11.

EFFIE ELLSLER: N. Y. city Oct. 6-11.

EDWIN ARDEN: Brooklyn, Oct. 6-11, Philadelphia 13-18.

EMMA THE ELF: Chelsea, Mass., Oct. 14, Portsmouth, N. H., 15, Amesbury, Mass., 16, Exeter, N. H., 18.

ELY'S STOCK: Middletown, N. Y., Oct. 6-11.

EMMA WELLS: Gravenhurst, Can., Oct. 7-11.

EAGLE'S NEST: Richmond, Va., Oct. 10, 11, Brooklyn, N. Y., 13-18.

FRANK L. FRAYNE: N. Y. city Oct. 6-11.

FIREMEN'S WARD: Sharon, Neb., Oct. 8, Ft. Niobrara 9, O'Neil 10.

FRANCESCA REDDING: Owego, N. Y., Oct. 6-11 Binghamton 13-18.

FLYING SCUD: Philadelphia Oct. 13-18.

FRANK MAYO: Charlotte, N. C., Oct. 8, Greenville, S. C., 9, Atlanta, Ga., 10, 11, Macon 13, Columbus 14, Anniston, Ala., 15, Rome, Ga., 16, Chattanooga, Tenn., 17, 18, Huntsville, Ala., 20, Selma 21, Jackson, Miss., 22, 23.

FRANK DAVIDSON: Mt. Pleasant, Pa., Oct. 9-11.

FRANKIE JONES: Galesburg, Ill., Oct. 8, Monmouth 9-11.

FERGUSON AND MACK: Kansas City, Mo., Oct. 6-11, St. Louis 12-18, Chicago, Ill., 20-25.

FRANK LINDON: Hamilton, Ind., Oct. 6-11, Paducah, Ky., 13-18.

FRANK DANIELS: Peoria, Ill., Oct. 8, 9, Burlington, Ia., 10, Cedar Rapids 11, Dubuque 13, Lacrosse, Wis., 14, Winona, Minn., 15, Clearwater 16, Duluth, 17, 18.

FAT MEN'S CLUB: Corning, N. Y., Oct. 8, Hornellsville 9, Bradford, Pa., 10, Olean, N. Y., 11, Salamanca 13, Jamestown 14, Erie, Pa., 15, Lockport, N. Y., 16, Auburn 17, Watertown 18.

FANTASMA (Danion): Bloomington, Ill., Oct. 8, 9, Decatur 10, 11, Danville 13, 14, Elgin 15, 16, Rockford 17, 18.

FORT DONELSON: Warren, Pa., Oct. 8, Newcastle 9, Akron, O., 10, 11, Salem 12, Washington 14, Bellaire 15, Wheeling, W. Va., 16-18, Terre Haute, Ind., 21.

GREAT METROPOLIS (Brady and Welte's): Frankfort, Ky., Oct. 9, Lexington 10, 11, Nashville, Tenn., 13-15, Atlanta, Ga., 16-18, Columbus 20, Macon 21, Augusta 22, Charleston, S. C., 23, 24.

GO-WON-GO MOHAWK: Baltimore, Md., Oct. 6-11, Philadelphia, Pa., 13-18.

GREAT METROPOLIS (Western): Cincinnati, O., Oct. 6-11, Louisville, Ky., 13-18, Cleveland, O., 20-25.

GRAHAM EARLE: Attica, O., Oct. 6-11.

G. G. G. COMEDY: New Philadelphia, O., Oct. 20-25.

GRIMES' CELLAR DOOR: Clinton, Mass., Oct. 9, So. Framingham 10, Marlboro 11, Pittsfield 13, Adams 14, No. Adams 15, Hoosick Falls, N. Y., 16, Turner's Falls, Mass., 17, Attleboro 18, Taunton 20, Springfield 21, Northampton 22.

GUILTY WITHOUT CRIME: Springfield, O., Oct. 10, Circleville 11, Columbus 13-18, Frankfort, Ind., 20, Danville, Ill., 21, Streator 22, Clinton, Ia., 23.

GILBERT-HUNTLEY: Henderson, Texas, Oct. 9-11.

GRAY-STEPHENS: Cincinnati, O., Oct. 6-11, Louisville, Ky., 13-18, St. Louis, Mo., 19-25.

GRISSER-DAVIES: Olympia, Wash., Oct. 8, Tacoma 9-11, Port Townsend 13, Victoria, B. C., 14, 15, Vancouver 16.

GOOD OLD TIMES: Jersey City, N. J., Oct. 6-11.

HEARTS OF NEW YORK: Louisville, Ky., Oct. 6-11, Pittsburg, Pa., 13-18, Philadelphia 20-25.

HELD BY THE ENEMY: Pittsburg, Pa., Oct. 6-11, Cleveland, O., 13-18.

HE, SHE, HIM, HER: Carthage, N. Y., Oct. 8, Ogdensburg 9-10, Ottawa, Can., 11, Brockville 12, Kingston 14, Belleville 15, London 16, St. Thomas 17, Brantford 18.

HARDIE AND VON LEER: Mystic, Conn. Oct. 8, New London 9, Middletown 10, Willimantic 11, Bristol 13, Winsted 14, Torrington 15.

HILARITY (Charles A. Loder): Taylorsville, Ill., Oct. 8, Pana 9, Shelbyville 10, Charleston 11, Paris 12, Princeton, Ind., 14.

H. E. DIXEY: San Jose, Cal., Oct. 9, 10, Stockton 11, Sacramento 13, 14, Salt Lake City, Utah, 16-18, Aspen, Col., 20.

HELEN DAUVRAY: N. Y. city Sept. 9-Oct. 25.

HONEST HEARTS AND WILLING HANDS: Wilmington, Del., Oct. 9.

HANDS ACROSS THE SEA: Lynn, Mass., Oct. 8, 9, Worcester 10, 11, Meriden, Conn., 13, 14, New Haven 15, 16, Hartford 17, 18.

HENRY DICKSON'S "OLE": Pullman, Ill., Oct. 8, Valparaiso, Ind., 9, Fostoria, O., 13, Mansfield 14.

HOLDEN COMEDY: Coshocton, O., Oct. 6-11.

HEATH BERNARD CHASE: Lawrence, S. C., Oct. 9, Newberry 10, 11.

IRISH CORPORAL: Hanover, Pa., Oct. 9, Chambersburg 10, Hagerstown, Md., 11, Martinsburg 12, Frostburg 13.

IVY LEAF: Willimantic, Conn., Oct. 8, Chelsea, Mass., 9, Salem 10, Gloucester 11, Boston 13-18.

INSHAVOGUE: Newark, N. J., Oct. 6-11.

J. H. WALLICK: Tyler, Tex., Oct. 8, Texarkana, Ark., 9, Hot Springs 10, Little Rock 11.

JULIA MARLOWE: So. Bend, Ind., Oct. 9, Elgin, Ill., 10, Bloomington 11, 12, Peoria 13, 14, Lafayette, Ind., 15, Lima, O., 16, Fort Wayne, Ind., 17, 18, Philadelphia, Pa., 20-Nov. 1.

JAMES O'NEILL: Boston Sept. 29-Oct. 11, Philadelphia 11-18.

JESSIE BONSTELLE: Pekin, Ill. Oct. 8, Pontiac 9, Ottawa 10, La Salle 11, Galva 13, Galesburg 14, Bushnell 15, Macomb 16, Canton 17, Beardstown 18.

J. K. EMMET: Sioux City, Ia., Oct. 8, Lincoln, Neb., 9, St. Joe, Mo., 10, Topeka, Kans., 11, Kansas City, Mo., 13-18, St. Louis 20-25.

JIM THE PENMAN: New Orleans, La., Oct. 5-11.

JAMES OWEN O'CONNOR: Towanda, Pa., Oct. 9, Catawissa 10, Pottstown 11.

JOHN DILLON: Paris, Texas, Oct. 8, Bonham 9, Sherman 10, Greenville 11.

JOSEPHINE CAMERON: Millville, N. J., Oct. 8, Salem 9, Wilmington, Del., 10, 11.

JOSEPH MURPHY: Albany, N. Y., Oct. 8, Amsterdam 9, Utica 10, Troy 11, Philadelphia, Pa., 13-18.

KATIE ROONEY: Asbury Park N. J., Oct. 8, Danbury, Conn., 9, 10, Thomaston 11, Birmingham 13, Norwalk 14, Stamford 15, New Haven 16-18, Washington, D. C., 20-25.

KATE CLANTON: Newark, N. J., Oct. 6-11.

KELLY'S EXPECTATIONS: Massillon, O., Oct. 8, Canton 9, Akron 10, New Philadelphia 11, Coshocton 13, Chrichsville 14, Steubenville 15.

KENNEDY AND WILLIAMS: Harlem, N. Y., Oct. 6-11, Paterson, N. J., 13-18.

KATE PURSSELL: Butler, Pa., Oct. 9, Oil City 10, Rochester 11, Corry 13, Bradford 14.

KATIE EMMETT: Detroit, Mich., Oct. 6-11, Grand Rapids 13-18, Toledo, O., 20-25.

KAJANKA: St. Louis, Mo., Oct. 6-11, Chicago 13-18.

KINDERGARTEN (Howell and Sebert): Frederick City, Md., Oct. 8, Columbia, Pa., 11, Pottstown 13, Reading 14.

KATIE PUTNAM: Philadelphia Oct. 13-18, Brooklyn, N. Y., 20-25.

LIMITED MAIL: Chicago, Ill., Oct. 5-11, Akron, O., 12, Youngstown 13, Franklin, Pa., 15, Erie 16, Jamestown, N. Y., 17, Hornellsville 18, N. Y. city 20-25.

LIZZIE EVANS: Tyler, Tex., Oct. 10, Waco 11, Houston 13, 14, Galveston 15, 16, Brenham 17, Austin 18, San Antonio 20.

LITTLE NUGGET: Lansford, Pa., Oct. 9, Tamaqua 10, Harrisburg 11, Middletown 12, York 13, Hanover 15, Waynesboro 16, Chambersburg 17, Martinsburg, W. Va., 18.

LYONS' COMEDY: Mt. Sterling, Ky., Oct. 6-11.

LEONZO BROTHERS: Baltimore, Md., Oct. 6-11.

LYCEUM THEATRE (Sharpley's): Bowling Green, Ky., Oct. 6-11.

LITTLE LORD FAUNTLEROY: Hamilton, Can., Oct. 8, Toronto 9-11, Detroit, Mich., 13-18.

LAWRENCE BARRETT: Chicago, Ill., Oct. 6-18, Indianapolis 20, 21, Dayton, O., 22, Lima 23, Cleveland 24, 25.

LACHER'S COMEDY: Great Barrington, Mass., Oct. 9, Adams 10, Williamstown 11, Hoosick Falls, N. Y., 13, Greenwich 14, Ballston 15, Saratoga 16, Fort Edwards 17, Glens Falls 18, Whitehall 20.

LITTLE LORD FAUNTLEROY: Woonsocket, R. I., Oct. 9, Northampton, Mass., 10, Springfield 11, Rockville 13, Norwich, Conn., 14, New London 15, New Britain 16, Bristol 17, Meriden 18.

LEGAL WRECK: Jackson, Miss., Oct. 9, Vicksburg 10-12, New Orleans, La., 13-18.

LOUIS JAMES: Marlboro, Mass., Oct. 9, Chelsea 10, Nashua, N. H., 11, Concord 12, Manchester 14, Keene 15, Lowell, Mass., 16, Springfield 17.

LOST IN NEW YORK: Dayton, O., Oct. 6-11.

LOST IN LONDON: Greenfield, Mass., Oct. 8, Huntington 9, Pittsfield 10, Holyoke 11.

LILLIAN LEWIS: Knoxville, Tenn., Oct. 7-9, Chattanooga 10, 11, Atlanta, Ga., 13, Birmingham, Ala., 14, Montgomery 15, Pensacola, Fla., 17, Mobile, Ala., 17, 18, New Orleans, La., 19-25.

LIGHTS AND SHADOWS: New Orleans, La., Oct. 9-11, Galveston, Tex., 20, 21, Houston 22, 23, Columbus 24.

LEWIS MORRISON: Philadelphia Oct. 6-11, Trenton, N. J., 13, Wilmington, Del., 14, 15, Columbus, Pa., 16, Carlisle 17, Norristown 18, Lancaster 20, 21, York 22.

LYCEUM THEATRE (Frohman's): Washington, D. C., Oct. 6-11, Boston, Mass., 13-25.

LATER ON: Indianapolis, Ind., Oct. 9-11, Milwaukee, Wis., 13-18, Chicago, Ill., 20-25.

LARKINS: Fort Worth, Texas, Oct. 8, Waco 9, Belton 10, Taylor 11, San Antonio 13, San Marcos 14, Austin 15, Brenham 16, Houston 17, Galveston 18, 19.

MAGGIE MITCHELL: Boston, Oct. 6-11, Brooklyn, N. Y., 13-18, Albany 20-22, Troy 23-25.

M. A. SCANLAN: Philadelphia Oct. 6-11, Baltimore, Md., 13-18.

MAUDE GRANGER: San Diego, Cal., Oct. 8, 9, San Bernardino 10, 11.

MY JACK (Walter Sanford's): Washington, D. C., Oct. 6-11, N. Y. city 13-18.

MATTIE VICKERS: Kearney, Neb., 8, Grand Island 9, Lincoln 10, Beatrice 11.

MINNIE SEWARD: Lynchburg, Va., Oct. 7-9, Farmville 10.

MAY BRETONNE: Vinton, Ia., Oct. 6-11.

MAY HENDERSON: Oswego, N. Y., Oct. 6-11.

MRS. LESLIE CARTER: N. Y. city Nov. 10.

MONEY MAD: New Haven, Conn., Oct. 9-11, N. Y. city 12-18, Harlem 20-25.

MACLEAN-PRESCOTT: Kansas City Oct. 6-11, Lawrence, Kans., 13, Topeka 14, 15, Fort Scott 16, 17, Nevada, Mo., 18, Springfield 20, 21, Fort Smith, Ark., 22, 23.

MIDNIGHT CALL (Patrice): Lansing, Mich., Oct. 8, Ann Arbor 9, Jackson 10, Kalamazoo 11.

MIDNIGHT BELL: Salt Lake City, Utah, Oct. 6-11, Aspen, Col., 13, 14, Leadville 15, Pueblo 16, 17, Colorado Springs 18, Denver 20-25.

MARLANDE CLARKE: Brazil, Ind., Oct. 8, Terre Haute 9, Washington 10, Delphi 11, Evansville 12, Owensboro, Ky., 13, Frankfort 14, Paducah 16.

MASTER AND MAN: Chicago Oct. 5-16.

MAUDE ATKINSON: Fayetteville, Tenn., Oct. 6-11.

MILTON NOBLES: Richmond, Va., Oct. 9, Lynchburg, 10, Raleigh, N. C., 11, Wilmington 13, Spartanburg, S. C., 14, Knoxville, Tenn., 16, Birmingham, Ala., 17, 18, Anniston 20, Gadsden 21, Decatur 22, Ft. Payne 23, Chattanooga, Tenn., 24.

MCKENNA'S FLIRTATION (Barry and Fay): Cedar Rapids, Ia., Oct. 9, Des Moines, 10, 11, Fort Dodge 12, Sioux City 13, 14, Omaha, Neb., 16-19.

MASK OF LIFE: Brooklyn, N. Y., Oct. 6-11 Buffalo 13-18, Rochester 20-25.

MUGGS' LANDING: Pittsburg, Mass., Oct. 10.

MME. AND AUGUSTUS NEUVILLE: Grand Rapids, Mich., Oct. 6-11, Kalamazoo 13, 14, Kenosha, Wis., 15, Milwaukee 17-19, Waukesha 20, Whitewater 21.

MODEL COMEDY: Urbana, O., Oct. 6-11.

MARIE WAINWRIGHT: Buffalo, N. Y., Oct. 8, Rochester 9-11.

MR. BARNES OF NEW YORK (Frank W. Sanger): Memphis, Tenn., Oct. 8, Louisville, Ky., 9-11, Frankfort 13, Lexington 14, 15, Ironton, O., 16, Portsmouth 17, Chillicothe 18, Cincinnati 20-25.

MY AUNT BRIDGET: New York city Oct. 6-11.

MARGARET MATHER: Harlem, N. Y., Oct. 6-11, Philadelphia, Pa., 13-18.

KAT C. GOODWIN: Minneapolis, Minn., Oct. 6-11, Duluth 13-15, West Superior, Wis., 16, La Crosse 17, 18, Chicago, Ill., 19-Nov. 1.

NEW YORK THEATRE (Hunt's): Winchester, Va., Oct. 6-11.

NOSS MUSICAL COMEDY: Cynthiana, Ky., Oct. 8, Louisville 9, 11, Greensburg, Ind., 13, Rushville 14, Connersville 15, Middletown, O., 16, Edinburg, Ind., 17, Brazil 18.

N. S. WOOD: Hoboken, N. J., Oct. 6-11, N. Y. city 13-18.

NELLIE MCHENRY: Chicago, Ill., Oct. 5-11.

NEW YORK COMEDY (W. C. Tirrill's): Michigan City, Ind., Oct. 6-11.

ONE OF THE FINEST: Tiffin, O., Oct. 8, Fort Wayne, Ind., 9, Defiance, O., 10, Adrian, Mich., 11, Detroit 13-18, Grand Rapids 20-25.

ONE OF THE BRAVEST: Newburg, N. Y., Oct. 6, Hartford, Conn., 9, 10, New Haven 13, Holyoke, Mass., 14, Springfield 15.

OVERLOOK: Philadelphia Oct. 6-11.

OLIVER W. WREN: Westport, N. Y., Oct. 9, Willsborough 10, Keesville 11, Rouse's Point 13, Champlain 14, No. Lawrence 15, Norwood 17, Hermon 17, Philadelphia 18, Watertown 20, Adams 21, Lacona 22, Mexico 23, Fulton 24, Phoenix 25.

OLD JED PROUTY: Cleveland, O., Oct. 6-11, Columbus 13-18.

OLIVER BYRON: Altoona, Pa., Oct. 8, Harrisburg 9, Lancaster 10, Trenton, N. J., 11 Jersey City 13-18.

OLD OAKEN BUCKET: Chicago, Ill., Oct. 5-11, Davenport, Ia., 12, Quincy, Ill., 13, Macon City, Mo., 17, Trenton 18.

OUR GERMAN WARD: East Hampton, Mass., Oct. 8, Chicopee 9, Springfield 10, Westfield 11, Turner's Falls 12, Orange 14, Fitchburg 15, Athol 16, Gardner 17, Lawrence 18.

OLD HOMESTEAD: St. Louis, Mo. Sept. 29-Oct. 11, Sedalia 13, Hannibal 14, Quincy, Ill., 15, Springfield 16, 17, Decatur 18, Peoria 19, 21, Bloomington 22, Fort Wayne, Ind., 23.

PAYMASTER: Montreal, Can., Oct. 6-11.

PATTI ROSA: Cedar Rapids Ia., Oct. 8, Keokuk 9, Peoria, Ill., 10, Joliet 11, Muskegon, Mich., 13, Grand Rapids, Mich., 14, 15, Bay City 16, East Saginaw 17, Jackson 18, Chicago, Ill., 19-25.

PRINCE AND PAUPER (Tommy Russell): Brooklyn, N. Y., Oct. 6-18, Newark, N. J., 20-25.

PRINCE AND PAUPER (Daniel Frohman's): Terre Haute, Ind., Oct. 9, Columbus, O., 10, 11.

P. F. BAKER: Chicago, Ill., Oct. 6-25.

PAT ROONEY: London, Ont., Oct. 8, St. Thomas 9, Brantford 10, St. Catharines 11, Niagara Falls, N. Y., 13, Tonawanda 14, Syracuse 15-16, Auburn 20, Penn Yan 21, Hornellsville 22, Olean 23, Meadville, Pa., 24, Franklin 25.

PRIVATE SECRETARY: Racine, Wis., Oct. 8, Milwaukee 9-11, Chicago, Ill., 13-18, Muskegon, Mich., 20, Grand Rapids 21, Bay City 22, East Saginaw 23, Jackson 24.

PAUL KAUVAR: Baltimore, Oct. 13-18, Washington, D. C., 20-25.

PEOPLE'S THEATRE (G. A. Hill's): Burlington, N. J., Oct. 6-11.

PEARL MELVILLE: Dayton, O., Oct. 6-11, Lexington, Ky., 13-18, Charleston, W. Va., 20-22, Staunton, Va., 24-25.

RUNNING WILD (F. Schwartz): Lockport, N. Y., Oct. 8, Dunkirk 9, Sandusky, O., 10, Urbana 11, Piqua 13.

RIP VAN WINKLE (E. M. Crane): Lima, O., Oct. 9, Ada 10, Upper Sandusky 11, Nevada 12, Bucyrus 14, Crestline 15.

RUNAWAY WIFE: Paterson, N. J., Oct. 8, 9, Reading, Pa., 10, 11.

ROLAND REED: Chicago, Ill., Oct. 6-11, Toronto, Can. 13-18.

RENFREW'S PATHFINDERS: Duluth, Minn., Oct. 6-11.

RIP VAN WINKLE (Fitzpatrick): Goderich Can., Oct. 8, Stratford 9, Galt 10, Bradford 11.

REUBEN GLUE: Fairhaven, Vt., Oct. 8, Brattleboro 9, Keene, N. H., 10, Peterboro 11, Windsor, Vt., 13, Woodstock 14, Montpelier 15, Barre 16, St. Johnsbury 17, Littleton, N. H., 18.

ROSE COGHLAN: Salida, Col., Oct. 8, Leadville 9, Aspen 10, 11, Denver 13-18, Omaha, Neb., 20-22, Des Moines, Ia., 23, Peoria, Ill., 24, 25.

ROSINA VOKES: Chicago, Oct. 6-18, Toronto, Can., 20-25.

RICHARD MANSFIELD: N. Y. city June 16-Oct. 31.

ROBERT DOWNING: Piqua, O., Oct. 8, Lima 9, Findlay 10, Fostoria 11, Bowling Green 13, Sandusky 14, Norwalk 15, Mansfield 16, Galion 17, Tiffin 18, Bucyrus 20, Marion 21, Urbana 22, Lancaster 24.

ROBERT MANTELL: Kansas City, Mo., Oct. 6-11, St. Louis 13-18, Memphis, Tenn., 20-25.

ROBERTS-SAILER: Atlantic City, N. J., Oct. 20-22, Pottstown, Pa., 23.

RICHARDS' COMEDY: Rich Hill, Mo., Oct. 6-11.

RAPID TRANSIT: Chicago, Ill., Oct. 5-11, Joliet 12, Ottawa 13, Peoria 14, Jacksonville 16, Bloomington 17, Decatur 18, St. Louis, Mo., 20-25.

ROYCE-LANSING MUSICAL COMEDY: Cheyenne, Wyo., Oct. 8, Greeley, Col., 9, Fort Collins 10, Loveland 11, Longmont 13, Boulder 14, Golden 15, Central City 16, Georgetown 17, Idaho Springs 18, Laramie, Wyo., 20, Rawlins 21, Park City, Utah, 22, Salt Lake 23.

RANCH KING (Clifton's): Columbus, O., Oct. 6-11, Baltimore, Md., 13-18, Philadelphia, Pa., 20-25.

RAGPICKER'S CHILD: Orange, Mass., Oct. 8, Hoosick Falls, N. Y., 9, Cohoes 10.

SI PERKINS AND COUNTRY COUSIN (Frank Jones): Susquehanna, Pa., Oct. 8, Carbondale 9, Owensville 10, Hawley 11, Scranton 13, Danville 14, Ashland 15, Lockhaven 16.

SPOONER-PEYTON: Horton, Kans., Oct. 6-11.

SHENANDOAH: Haverhill, Mass., 8, 9, Lawrence 10, 11, Lynn 13-15, Brockton 16, Fall River 17, 18.

SILVER BIRD: Steubenville, O., Oct. 8-11, Alliance 11, Alleghenv, Pa., Oct. 13-18, Huntington, W. Va., 20-25.

STUTZ AND MANEY: Huntsville, Texas, Oct., 6-8, Galveston 9-11.

SEYMOUR-STRATTON: Bridgeport, Conn., Oct. 9-11, Great Barrington, Mass., 13-15, Pittsfield 16-18, Hoosick Falls, N. Y., 20-22.

STANDARD THEATRE (D. T. Ramage's): Frankfort, Ind., Oct. 6-11, Muncie 13-18.

STILL ALARM: Portland, Ore., Oct. 6-11, San Francisco, Cal., 13-25.

SPIDER AND FLY: Lynn, Mass., Oct. 11, Boston 13-18.

SPOONER COMEDY CO.: Waverly, Mo., Oct. 6-11.

SOAP BUBBLE: New Orleans, La., Oct. 5-11.

SOL. SMITH RUSSELL: Rochester, N. Y., Oct. 6-11.

SHE (Burbank's): Mitchell, S. Dak., Oct. 9, Sioux Falls 10.

STUART ROBSON: Toledo, O., Oct. 16.

SOCIAL SESSION: No. Attleboro, Mass., Oct. 8, Franklin 9, Newport, R. I., 10, Marlboro, Mass., 11, Milford 12, So. Framingham 13, Holyoke 14, Keene N. H., 16, Fitchburg, Mass., 17, Waltham 18, Rockland 20, Brockton 21, New Bedford 22, Norwich, Conn., 23, New London 24, Haverhill, Mass., 25.

TRUE IRISH HEARTS: Philadelphia, Oct. 6-11, Montreal, Can., 13-18.

THE FUGITIVE: Baltimore Oct. 6-11.

TWO SISTERS: Waltham, Mass., Oct. 8, Gloucester 9, Lynn 10, 11, Brockton 12, Taunton 13, Pawtucket, R. I., 15, Fall River, Mass., 16, New Bedford 17, Woonsocket, R. I., 18, Worcester, Mass., 20, 21, Holyoke 22, Springfield 23, Hartford, Conn., 24, 25.

THOMAS W. KEENE: San Francisco, Sept. 29-Oct. 11, Stockton 12.

THE FAST MAIL: Dallas, Tex., Oct. 8, 9, Dennison 10, Paris 11, Shreveport, La., 13, 14, Vicksburg, Miss., 16, 17, Jackson 18, New Orleans, La., 20-25.

THE BROOMMAKER (James Reilly): Mt. Carmel, Pa. Oct. 8, Shenandoah 9, Mahanoy City 10, Tamaqua 11, Hazleton 12, Nanticoke 13, Luzerne 14,

OPERA AND CONCERT.

AGNES HUNTINGTON: N. Y. city Oct. 3—indefinite.
AMINA: Newark, N. Y., Oct. 5, Syracuse 12, 13.
ABBOTT OPERA: Pittsburg, Pa., Oct. 5-11, Chicago, Ill., 12-18.
BALDWIN MELVILLE OPERA: Grand Rapids, Mich., Oct. 6-Nov. 1.
BENNETT MOULTON OPERA: George A. Baker's: Wilmington, Del., Oct. 5-10, Philadelphia, Pa., 12-16.
BANCROFT OPERA: Belfast, Me., Oct. 5, Bath, 7-11.
BAUMGRAL CHOIR: Moncton, Can., Oct. 5, Fredericton 9, Lewiston, Me., 10, Barre, Vt., 11, Springfield Mass., 12.
BOSTONIANS: Lowell, Mass., Oct. 5, Lewiston, Me., 9, Portland 10, 11, Portsmouth, N. H., 12, Chelsea, Mass., 14, Waltham 15, Manchester, N. H., 16, Brockton Mass., 17, New Bedford 18.
BOSTON OPERA: Dubuque, Ia., Oct. 6-11, Clinton, 12-15.
CALIFORNIA OPERA: Boone, Ia., Oct. 5, Des Moines 6-11.
CASTLES IN THE AIR: Philadelphia, Pa., Oct. 6-25.
CONRAD: Gloversville, N. Y., Oct. 5, Utica 6, Rome 10, Watertown 11, Ogdensburg 12, Oswego 13, Auburn 14, Buffalo 16-18, Lockport 19, Syracuse 21, 22, Binghamton 23, Elmira 24, Hornellsville 25.
CORINNE: Baltimore, Md., Oct. 6-11, Philadelphia, Pa., 12-18.
CONRIED OPERA: Sandusky, O., Oct. 5, Acton 9, Salem 10, 11, Buffalo, N. Y., 12-15, Rochester 16-18.
CARLETON OPERA: San Francisco Oct. 6-28.
DUDLEY FAMILY: Columbiana, Pa., Oct. 5, 9, Washington 10, 11.
FAUST UP TO DATE: Montreal, Can., Oct. 6-11, Hartford, Conn., 12-15, New Haven 16-18, Baltimore, Md., 19-25.
FAY (Reese's): Syracuse, N. Y., Oct. 6-11, Rome 12, Little Falls 14, Johnstown 15, 16, Hudson 17, Middletown 18, Carbondale, Pa., 21, Nanticoke 22, Girardville 23, Pittston 24.
GILBERT OPERA: Minerva, O., Oct. 7-11, Alliance 13-15, New Lisbon 16-18.
GONDOLIERS: Macon, Ga., Oct. 5, Americus 10, Columbus 11, Birmingham, Ala., 12.
GILMORE'S BAND: Quincy, Ill., Oct. 2, Burlington, Ia., 7, Galesburg, Ill., 9, Peoria 13, La Salle 14.
HESS OPERA: Des Moines, Ia., Oct. 7, 8 Sioux City 9-11, Minneapolis, Minn., 13-18, Springfield, Ill., 20, Evansville, Ind., 21, 22, Louisville, Ky., 23-25.
HUCH OPERA: Cincinnati O., Oct. 5-12, Louisville, Ky., 13-15, London, Can., 16, Brantford 17, Hamilton 18.
LITTLE TYCOON OPERA: Reading, Pa., Oct. 5, Trenton, N. J., 6, Easton, Pa., 7, Scranton 11, Elmira, N. Y., 12, Utica 14, Troy 15, 16, Albany 17, 18, Montreal, Can., 20-25.
LOTUS GLEE CLUB: Rockland, Me., Oct. 13, Belfast 14, Bath 15, Dover, N. H., 16, Putnam, Conn., 17, Westerly, R. I., 18, Baltimore, Md., 20, 21, Washington, D. C., 22, 23.
MENDELSSOHN-THOMAS: Brenham, Tex., Oct. 8, Columbus 9, Halletsville 10, Schulenburg 12, Weimar 14, Flatonia 15, Gonzales 16, Luling 17, Seguin 18, San Antonio 20, 21.
MME. ANGOT: N. Y. city Aug. 31-Oct. 11.
MARIE TEMPEST: N. Y. city, Aug. 5-Oct. 17.
MARIE GREENWOOD: Greensburg, Pa., Oct. 5, Uniontown 6, Altoona 10, Philipsburg 11, Lock Haven 12, Williamsport 13, Bellefonte 15, Tyrone 16, Huntingdon 17, Columbia 18, Reading 20, 21, Lancaster 22.
MCCAULL OPERA: Brooklyn, N. Y., Oct. 6-11, Washington, D. C., 13-18.
NASHVILLE STUDENTS: Centerville, Ia., Oct. 5, Bloomfield 6, Moulton, Ill., 10, Unionville, Mo., 11.
PAULINE HALL OPERA: Newark, N. J., Oct. 6-11, Pittsburg, Pa., 13-18.
STRAUSS ORCHESTRA: Milwaukee, Wis., Oct. 5, Chicago, Ill., 9-14, Davenport, Ia., 15, Cedar Rapids 16, Des Moines 17, Omaha, Neb., 18, Lincoln 20, St. Joseph, Mo., 21, Kansas City 22, 23.
SEA KING: Albany, N. Y., Oct. 5, Troy 9-11, Montreal, Can., 12-18, Toronto 20-25.
THE MERRY MONARCH (Francis Wilson): Baltimore, Md., Oct. 6-11.
WILBUR OPERA: Toledo, O., Oct. 6-11, Cincinnati 12-Dec. 20.

VARIETY AND BURLESQUE.

CITY CLUB: Chicago, Oct. 6-11, Indianapolis, Ind., 12-18, Cincinnati, O., 20-25.
CREOLE BURLESQUE: Philadelphia, Pa., Oct. 6-11.
AMERICAN NOVELTY: Toronto, Can., Oct. 6-11, Buffalo, N. Y., 12-18.
COHAN FAMILY: Bouse's Point, N. Y., Oct. 9, Swanton, Vt., 10, St. Albans 12, Milton 13, Bristol 14, Brandon 15, Manchester 16, Bennington 17, Saratoga, N. Y., 22.
DARE BROTHERS: Minneapolis, Minn., Oct. 6-11, St. Louis, Mo., 13-18.
FRANK E. MCNISH SPECIALTY: Philadelphia, Oct. 6-11.
FAY FOSTER BURLESQUE: Cleveland, O., Oct. 5-11, Cincinnati 12-18.
GRIEVES BURLESQUE: Hoboken, N. J., Oct. 6-11, Troy, N. Y., 13-18.
GUS HILL: Baltimore, Oct. 6-11, Pittsburg 13-18, Cincinnati 20-25.
GEORGE SUN: Washington, D. C., 6-11, Philadelphia, Pa., 13-18.
HOWARD ATHENAEUM: Brooklyn, N. Y., Oct. 6-11.
HOWARD BURLESQUE: Paterson, N. J., Oct. 6-11, Washington, D. C., 13-18, Philadelphia, Pa., 20-25.
HARRY KERNELL: Boston, Mass., Oct. 6-11.
HERRMANN'S TRANSATLANTIQUES: St. Louis, Mo., Oct. 12-18, Kansas City 20-25.
HANLON-VOLTER AND MARTINETTI ENGLISH PANTOMIME: Chicago Oct. 6-11.
HENRY BURLESQUE: St. Louis, Mo., Oct. 6-11.
HYDE'S STAR: Philadelphia Oct. 13-18.
INTERNATIONAL VAUDEVILLES: Pittsburg Oct. 6-11, Cincinnati 13-18, Chicago 20-Nov. 1.
LILLY CLAY'S COLOSSAL GAIETY: Springfield, Mo., Oct. 9, Fort Smith, Ark., 10, Little Rock 11, Pine Bluffs 13, Hot Springs 14, Texarkana 15, Marshall, Tex., 17, Fort Worth 18.
LESTER AND ALLEN'S: Philadelphia Oct. 6-11, Brooklyn, N. Y., 12-18, New Haven, Conn., 20-21.
LESTER AND WILLIAMS: N. Y. city Oct. 6-11.
LONDON GAIETY GIRLS: Buffalo, N. Y., Oct. 6-11, Cleveland, O., 13-18.
MAY DAVENPORT BURLESQUE: Beverly, Mass., Oct. 8, Natick 10, Meriden, Conn., 11, Hoboken, N. J., 12-18, Troy, N. Y., 20-25.
MCCAFFREY-DEMPSEY: Batavia, N. Y., Oct. 8, Mt. Morris 9, Warsaw 10, Corry, Pa., 11, Erie 13, Oil City 14, Jamestown, N. Y., 15, Olean 16, Salamanca 17, Bradford, Pa., 18, Altoona 20, Huntingdon 21, Carlisle 22.
NELSON'S GREAT WORLD: Brooklyn, N. Y., Oct. 6-11.
NIGHT OWLS: Albany, N. Y., Oct. 6-11.
REILLY-WOODS: Newark, N. J., Oct 6-11.
ROSE HILL'S BURLESQUE: Milwaukee, Wis., Oct. 6-11.
REWLZ-SANTLEY: Rochester, N. Y., Oct. 6-11.
SHERIDAN-FLYNN: Syracuse, N. Y., Oct. 8, Albany 9-11, N. Y. city 13-25.
SAM DEVERE: St. Paul, Minn., Oct. 12-18, Minneapolis 20-25.
ROSY PASTOR: Washington, D. C., Oct. 6-11, Baltimore, Md., 13-18.
THE LILLIPUTIANS: N. Y. city Sept. 15—indefinite.
TENNYSON AND DAWSON'S: Durham, N. C., Oct. 8, 9.
VICTOR'S VAUDEVILLE: Louisville, Ky. Oct. 6-11.
VAIDIS SISTERS: New York city Oct. 6-11, Rochester 12-18.
WEBER AND FIELDS: Harlem, N. Y., Oct. 6-11.
WILLIAMS' PARISIAN FOLLY: Cincinnati, O., Oct. 6-11, Milwaukee, Wis., 12-18, Chicago, Ill., 20-25.
WILLIAMS AND ORR: Pittsburg, Pa., Oct. 6-11.
WHALLEN AND MARTELL: Chicago Oct. 6-11, Louisville, Ky., 13-18.

MINSTRELS.

AL. G. FIELD: Cumberland, Md., Oct. 8, Greensburg, Pa., 9, Uniontown 10, McKeesport 11, Washington 12, Wheeling, W. Va., 14, 15.
BARLOW BROTHERS: Ravenna, O., Oct. 5, Aurora 10, Wooster 11.
BEACH AND BOWERS: Jackson, Tenn., Oct. 11, Lebanon 13, Gallatin 14, Murfreesboro 15, Columbia 16, Fayetteville 17, Winchester 18, Huntsville, Ala., 20.
BURT SHEPARD: Huntington, Ind., Oct. 8, Warsaw 9, Elkhart 10, Benton Harbor, Mich., 11, Chicago, Ill., 12-18.
CLEVELAND'S COLORED: Denver, Col., Oct. 6-11, San Francisco, Cal., 13-18.
CLEVELAND'S MAGNIFICENT: Houston, Texas, Oct. 8, 9.
CLEVELAND'S CONSOLIDATED: Baltimore, Md., Oct. 6-11.
COLES: West Point, Neb., Oct. 8, Scribner 9, Blair 10, Missouri Valley, Ia., 11.
GEORGE WILSON'S: Anniston, Ala., Oct. 5, Decatur 6, Birmingham 7, 8, Columbus, Ga., 9, Macon 10, Savannah 11, Charleston, S. C., 12, Augusta, Ga., 13, Athens 14.
GORMAN: Rutland, Vt., Oct. 6.
GORTON: Ashland, Wis., Oct. 5, West Superior 9, Bramer, Minn., 9.
HI HENRY: Cottonbury, Ky., Oct. 6.
KELLY AND LEON: Chicago Aug. 16—indefinite.
MCCABE AND YOUNG: Boonville, Mo., Oct. 5, Columbia 10.
PRIMROSE AND WEST: N. Y. city Oct. 6-11, Baltimore, Md., 13-18.
THATCHER: Wilkesburre, Pa., Oct. 5, Scranton 9, Port Jervis, N. Y. 10, Tarrytown 11, Newport, R. I., 12, Fall River, Mass., 13, New Bedford 14, Providence, R. I., 15-18, Pawtucket 20, Woonsocket 21, Brockton, Mass., 22, Salem 23.
VOGELAND: Scottdale, Pa., Oct. 5, Latrobe 9, Indiana 10, Irwin 11.
WORLD'S FAIR (W. H. Rice's): Newark, N. Y., Oct. 9, Rochester 9-11.

CIRCUSES.

FOREPAUGH: Princeton, Ky., Oct. 9, Paducah 10, Union City, Tenn., 11, Huntsville, Ala., 12, Sheffield 13, Birmingham 14.
MAIN-VAN AMBURGH: Bellefonte, Pa., Oct. 5, Philipsburg 6, Houtzdale 7, Coleport 11.
ROBINSON: San Antonio, Texas, Oct. 26, Gonzales 27, Flatonia 28, Columbus 29, Houston 30.
RINGLING BROS.: Myersdale, Pa., Oct. 5, Martinsburg, W. Va., 8, Frederick, Md., 9, Hagerstown 10, Chambersburg, Pa., 11, Carlisle 12, Winchester, Va., 14.
WHITNEY: Brown City, Mich., Oct. 9, Marlette 10, North Branch 11.

MISCELLANEOUS.

BRISTOL (W. M.) EQUINES: Princeton, Ill., Oct. 5, Canton 9-11.
BLITZ AND LONG: Elkton, Md., Oct. 6-11.
ELLIOTT'S VOYAGERS: Butte City, Mont., Oct. 6-11, St. Paul, Minn., 12-18.
H. L. FLINT'S MESMERIC: Princeton, Ill., Oct. 6-11, Davenport 12-18.
MACKENZIE'S LECTURES: Ithaca, N. Y., 6-11, Binghamton 9-11, Elmira 12-15.
W. W. DAYTON: Plattsburg, N. Y., Oct. 10, 11, Keeseville 13, 14, Port Henry 15, 16.

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Bernard, Fannie G.
Baker, Geo. A.
Butler, Alice
Brady, W. A.
Baldwin, W. S.
Blakemore, H. D.
Burrill, J. F.
Belmont, May
Brown, W. Potter
Beery, Matt L.
Bryton, Frederic
Bellin, Laura
Barton, W. D.
Cross, E. J.
Cutcsse, Blanche
Coburn, S. K.
Coggswell, Miss C.
Casselle, Josie
Cragen, Maude
Curtiss, Frank P.
Carter, Mrs.
Campbell, F. G.
De Shetley, Wm.
Dunspaugh, Harry M.
Fanels, Chas.
Drayton, Henri
Dutt, F. E.
Dixon, Fred.
De Gez, Jno. F.
Dove, Nadage,
Dow, Minerva
Eddy, Jennie
Ellis, H. W.
Fenners, Karl
Fontanebleau, Ella
Fort, Grace
Faversham, Wm.
French, Nellie
Forman & Morton
Forsythe, Kate
Floyd, George
Florence, W. J.
Goldthwaite, Dora
Gilman, Ada
Granville, May
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Greenwood, Marie
Grahame, J.
Gouge, Geo. E.
Gibbs, Robt. P.
Graves, Virgie
Holmes, Chas. N.
Hanley, Lawrence
Hempstead, Fred.
Hills, O'Kane
Hunt, Chas.
Hamilton, William
Hamilton, Theodore
Hadley, Alberta
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Howard, Bronson
Haworth, Jos.
Husted, H. F.
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Johnson, Geo. A. D.
June, George W.
Jones, Frank
Jeoffries, Minnie
Johnson, Sallie
Kewer, J. A.
King, T. H.
Knight, Mrs. Geo. H.
Kingdon, Francis
Kent, Charles
Keene, Thomas W.
Kemble, Frankie
Leland, Edward
Livingston, Al.
Leland, Matt
Livingston, Alice King
Lippmann, L.
Langdon, W. H.
Leighton Sisters
Lister, Fred.
Lykens, Wm.
Mackay, John A.
Martin, Jacques
Marlowe, Julia
Murdock, Mortimer
Maurice, L.
Moka, I.
Means, Pearl
Madison, Donna
Mar, Flossie
McKee, Frank
McCaul, Mr.
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Mackaye, Steele
May, Olive
Murphy, Jos.
Morrison, Lewis
Moss, Walter S.
Mace, C. H.
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Moulton, Blanche
Morton, Harry.
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McWade, Robt.
Markham, Cillias
Nelson, Virginia
Norcross, Frank
Norris, J. N.
Nicholas, Hamilton
Olcott, Chauncey
O'Conor, Jas. Owen
Osborne, Rose
Paxton, Geo.
Palmoni, Jno. W.
Parsloe, Chas. T.
Paulton, Harry.
Power, W. H.
Parker, George
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Perry, Thos. E.
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Royle, Edwin M.
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Rhea, Mlle.
Russell, Lillian
Robinson, Chas.
Roberts, Fred.
Sydney, Myra
Sweeny, T. A.
Scott, John Philip
Sanson, Bessie
St. Felix Sisters
Saxton, Ernest
Smith, Mrs. Sol
Solari, D.
Shaw, Mary A.
Sands, W. A.
Trask, Henry B.
Tillotson, W. W.
Tannehill, Jr., Frank
Tyler, Geo.
Underwood, A. S.
Vroom, Ed.
Weber, Joseph
Winter, Wales
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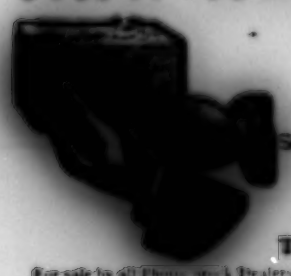

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LOUIS ALDRICH in THE EDITOR.

EDWIN KNOWLES, *Manager.* HORACE WALL, *Business Manager.* E. G. HAYNES, *Treasurer.* This week (Oct. 6) Fifth Avenue Theatre, New York.

Louis Aldrich,	Dora Goldthwaite,
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L. R. Willard,	P. J. Reynolds,
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De Leyden	Elizabeth's father
Father Ambrose	A Catholic priest
Amooka	The Indian boy
Patrick Milligan	A sailor
Judge Stoughton,	Josiah Englehart,
Justice Temple,	Lockwood,
Town Marshall,	Martin,
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A. J. SUTHERLAND, Counsel.

THE ACTRESSES' CORNER.

LITHOGRAPHS.

When one is in one place all the time, and that place a theatrical centre, one grows to regard lithographs as a curse. Being "interested in the business" you can't help noticing the paper on the walls, and the paper changes every week, and every week seems more unbearable.

I believe I first realized the infliction they are when pretty Marie Wainwright in a very low-backed "classic" gown was spread about the walls. That expanse of pink back shouted from every corner, till one's only prayer was that some time in the night she might turn around. I used to find myself humming "Backward, turn backward, Marie, in your flight," till I was as tired of myself as of the lithographs, and I stopped keeping track of the jokers who speculated on the almost certain success of a star so well backed.

Then there was one of Rose Coghlan—a very elaborate one, representing Miss Coghlan attired gorgeously, yet with fatal dumpy effect, standing on a step and pushing aside a beautiful curtain that did not match her dress.

Frederick Warde in a fearful pair of baggy panties which were largely spotted with red, stood life-size over all the odd space about town for weeks, it seemed to me. The Mountebank, that was, but why, oh! why, give it away that he looked like that?

Later came Wilson Barrett, mostly black and white, and moonlighty. One or two of Miss Eastlake about this time that were rather a relief, may be because there were only one or two.

Then big-eyed Rosina Vokes appeared everywhere—a head much bigger than life-size, so much bigger that the eyes seemed like saucers and the hair like a hay stack. Besides, any lithograph of Miss Vokes is an exasperation; none of them can catch her charm.

Soon after Miss Edsall, labeled "J. M. Hill's latest offering," dreamed softly from the fences. Such a pretty bit of paper! One of the few pretty posters of the season; but she didn't look like it, and after one found that out the soft-eyed face fretted one.

I believe Julia Marlowe spared us the reiteration of her earnest face on the walls, for which one thanked her. Surely her advertising would have gained nothing, and from a lithograph no one could have guessed the changeful beauty of her face. Even her photographs fail to convey the softness and the beauty of youth that illumine her strong features.

Jarbeau, in glaring colors and wild costumes, smiled all over the fences for so long that I wonder she could stand it herself; yet they say she is a very pretty and attractive woman.

Nat Goodwin, life-size, leaning on a pillar or something, and looking straight ahead of him from under his light eyebrows, curdled one's blood for a couple of weeks. Nat looks real devilish in that "photo.," and real mote so in the lithograph. Think of a comedian looking down from fences with that blood-freezing expression of I-know-I'm-bad-and-I-like-it-wickedness.

Did Mr. and Mrs. Kendal have a lithograph of themselves entwined affectionately about each other's necks? Or was it only the photograph that was broadcast? At any rate, a period of last season is gilt-edged with Mrs. Kendal's smile, so I suppose the smile must have been on the fences.

Presently along came Coghlan again in long leather leggins and a jerkin and a sword and a how-do-you-like-me? look; and Fanny Davenport in green and pink and a big hat La Tosca get-up that made one remember Bernhardt and wish they hadn't.

Harry Lee was perpetrating something terrible in the starring way, and he had himself with a lot of surrounding small pictures of all the lovely things he had done, floating about in a dizzy way on the fences. But that didn't last long and he didn't come back.

Kate Claxton's prettily tinted litho. reminded one that she no longer looks like it, and Clara Morris defied the public with an old-fashioned head of herself that one hoped never did look like her.

Faust Up to Date, with "Sinjin" dominant, misled people by a most demure poster of a most demure Marguerite, who never, oh! never, appeared in the show that way at all.

Pauline Hall is out this year. I wonder what she will make the fences look like? De Wolf Hopper, too (lovely creature), and—and—Barrymore—think of the sacrilege of putting beautiful Barry on a fence! But, if Gus Thomas produces his play this season, I suppose Barry will do it.

Louis Aldrich is back again in red posters, and the weary eye sighs or loses its size, as one says—"still more!"

Of course, fence work has improved of late years; some of the lithographs are works of art, but even so one gets tired. There certainly should be a law against the ugly, inartistic stuff that racks one's nerves and blinds one's eyes through a season now.

POLLY.

SULLIVAN SPEAKS.

A few nights ago I had occasion to interview Mr. John Lawrence Sullivan, the latest aspirant to histrionic honors in America.

Mr. Sullivan reiterated his remark that he will never fight again. "There was," said he, "no money to be made in fighting. The thousands of dollars I received for my victory over Kilrain all went in lawyers' fees and other ways," this with a dismal shake of the head. "As for the stage, I like it and it seems to like me. I don't want to appear to be egotistical, but I hope some day to be as great an actor as Booth or McCullough. I've just begun the business now, and of course I'm not up on all the points, but they come along all right.

"You are studying incessantly, Mr. Sullivan, to make yourself proficient in the art of acting?" I asked him.

"Oh, no. I don't do any studying. I keep posted on my part in Honest Hearts and Willing Hands. I don't do any studying besides that. None of the great actors required to study much. I don't think I've started too late at acting. There's Sara Bernhardt. She was over thirty before she acted to amount to anything."

As to his theatrical plans, Mr. Sullivan said: "After this tour we go to Australia. Harrison has got a play, a war play like Held by the Enemy. I have not read my part in it yet, but I understand it's a good one. I play a Union soldier, I think."

Mr. Sullivan says he finds the career of an actor easier and pleasanter than that of a prize-fighter, or than that of a baseball umpire.

After witnessing Mr. Sullivan's acting from the house, I have this to say. He is far from rant. He evidently believes with F. F. Mackay, that the human emotions should be denoted rather than exhibited. Mr. Sullivan's demeanor on the stage is quiet, and he calls into play no unnecessary gestures or facial expressions. His personality is certainly striking. He is a strong attraction. I cannot agree with him, however, when he says that he doesn't think it is necessary to study much. I would advise him to read George Henry Lewes on acting, or Saint Mark Girardin on the employment of the passions of the drama, or Samuel Coleridge's or William Hazlitt's articles, which pertain to the delineation of the emotions. These writers cannot fail to benefit an ambitious Thespian.

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